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EIGHTY-FIRST THOUSAND (REVISED.)

THREE HUNDRED AND FIFTY QUESTIONS AND EXERCISES

ON THE

ACADEMIC MANUAL

OF THE

RUDIMENTS OF MUSIC.

BY

G. AUGUSTUS HOLMES.

PRICE ONE SHILLING.

LONDON: WEEKES & CO.,
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G. AUGUSTUS HOLMES and FREDERICK J. KARN.

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			s.	d.
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14.	*d*	Lied ohne W		
15.	*c*	Gigue in G m		
16.	*d*	Lied ohne W		
17.	*c*	Ballade in A		
18.	*c*	Rondino in		
19.	*c*	Nocturne, N		
20.	*b*	Two Inventi		
21.	*d*	Andante Spi		
22.	*c*	Andante Es		
23.	*d*	Polonaise in		
24.	*b*	Sonatina in		
25.	*d*	Six Variatio		
26.	*d*	Harmonious		
27.	*c*	Variations s		
28.	*a*	Sonatinas in		
29.	*c*	Slumber Sor		
30.	*c*	Six Variatio		
31.	*b*	Rondo Brill		
32.	*a*	Sonatina in		
33.	*d*	Andante in		
34.	*d*	Rondo, Il moto Continuo, in C .. .. *Weber*	4	0
35.	*d*	Impromptu in B flat, Op. 142, No. 3 *Schubert*	4	0
36.	*d*	Allegro from Sonata in E flat, (1st movement) *Haydn*	4	0
37.	*d*	Adagio and Presto, from above (2nd & 3rd movements) .. .. .. *Haydn*	4	0
38.	*b*	La Matinée, Rondo in D .. .. .. *Dussek*	4	0
39.	*a*	Sonata in C .. .. *Steibelt*	3	0
40.	*c*	The Lake, Op. 10, No. 1 .. .. .. *Bennett*	3	0
41.	*b*	Sonata in B flat .. .. *Steibelt*	3	0
42	*d*	Gigue in F sharp minor (from Suite No. 6) *Handel*	3	0
43.	*c*	Allegro in G major (from Suite No. 8) *Handel*	3	0
44.	*b*	Rondino in G major .. .. *Heller*	3	0
45.	*d*	La Fontaine .. .. *Mayer*	4	0
46.	*c*	Presto in A flat .. .. *Haydn*	4	0
47.	*c*	Rondo in D .. .. *Mozart*	4	0
48.	*a*	Sonatina in C, Op. 36, No. 1 .. *Clementi*	3	0
49.	*a*	Sonatina in G, Op. 36, No. 2 .. *Clementi*	3	0
50.	*a*	Sonatina in C, Op. 36, No. 3 .. *Clementi*	3	0
51.	*b*	Sonatina in F, Op. 36, No. 4 .. *Clementi*	4	0
52.	*b*	Sonatina in G, Op. 36, No. 5 .. *Clementi*	4	0
53.	*b*	Sonatina in D, Op. 36, No. 6 .. *Clementi*	4	0
54.	*b*	Allegro Assai, from Sonata Op. 10, No. 1 *Haessler*	3	0
55.	*c*	Rondeau Villageois .. .. .. *Hummel*	4	0
56.	*d*	La Contemplazione .. .. .. *Hummel*	4	0
57.	*a*	Four Album Leaves Set 1 (from Op. 68, Nos. 1, 2, 4 & 5) .. .. *Schumann*	3	0
58.	*b*	Four Album Leaves Set 2 (from Op. 68, Nos. 6, 8, 16 & 18) .. .. *Schumann*	3	0
59.	*b*	Two Airs with Variations (No 1 in C—No. 2 in G).. .. .. *Kalkbrenner*	3	0
60.	*a*	Rondoletto in C, Op. 76 .. *Bürgmuller*	3	0
61.	*b*	Sonatina in F, Op. 168, No. 1 .. *Diabelli*	3	0
62.	*a*	Sonatina in G, Op. 168, No. 2 .. *Diabelli*	3	0
63.	*a*	Sonatina in C, Op. 168, No. 3 .. *Diabelli*	3	0
64.	*b*	Sonatina in B flat, Op. 168, No. 4 *Diabelli*	3	0
65.	*b*	Sonatina in D, Op. 168, No. 5 .. *Diabelli*	3	0
66.	*b*	Sonatina in G, Op. 168, No. 6 .. *Diabelli*	3	0
67.	*b*	Sonatina in A minor, Op. 168, No. 7 *Diabelli*	4	0
68.	*c*	Rondo in A minor .. .. .. *Mozart*	4	0
		37 .. *Bennett*	4	0
		p. 57 .. *Chopin*	3	0
		49 .. *Hummel*	5	0
		1 .. *Kuhlau*	4	0
		2 .. *Kuhlau*	4	0
		3 .. .. *Kuhlau*	4	0
		4 .. *Kuhlau*	4	0
		5 .. *Kuhlau*	4	0
		6 .. *Kuhlau*	4	0
		.. *Steibelt*	3	0
		.. *Steibelt*	3	0
		.. *Beethoven*	4	0
		alla Turca), Op. 6,		
		.. .. .. *Mozart*	5	0
		F minor (from 8th		
		.. .. *Handel*	4	0
		), Op. 62 .. *Weber*	5	0
		rp minor, Op. 24,		
		.. *Bennett*	4	0
		90, No. 2 .*Schubert*	4	0
		.. *Beethoven*	5	0
		.. *Bennett*	4	0
		. 2 .. *Dussek*	3	0
		.. *Mozart*	4	0
		.. *Mozart*	5	0
90.	*c*	Sonata in F		
91.	*d*	Prelude and Fugue in C minor (No. 2 of 48) *Bach*	4	0
92.	*a*	Allegro Moderato, from Sonata Op 39, No.2 *Steibelt*	3	0
93.	*a*	Lied ohne Wörte, No. 17.. *Mendelssohn*	3	0
94.	*b*	Rondo in G, from Sonata No. 2, Op. 43 *Kozeluch*	4	0
95.	*a*	Sonatina in G, Op. 151, No. 1 ..*Diabelli*	4	0
96.	*a*	Sonatina in C, Op. 151, No. 2 ..*Diabelli*	4	0
97.	*a*	Sonatina in F, Op. 151, No. 3 ..*Diabelli*	4	0
98.	*a*	Sonatina in C, Op. 151, No. 4 ..*Diabelli*	4	0
99.	*d*	Allegro Grazioso, Op. 18.. .. .. *Bennett*	5	0
100.	*d*	Study in C♯ minor, Op. 10, No. 2 *Chopin*	3	0
101.	*a*	Sonatina in F, Op. 46, No. 2 .. .. *Dussek*	3	0
102.	*c*	Fantasia in C .. .. *Handel*	4	0

OTHERS IN THE PRESS.

(*a—easy; b—moderately easy; c—intermediate; d—difficult; e—very difficult.*)

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PREFACE.

The success attending the issue of my "Academic Manual of the Rudiments of Music" has prompted me to write a Manual of Questions and Exercises to be used in conjunction with the same. The chapters have, accordingly, been arranged so as to correspond with those in the above work, but the questions, being applicable generally to the rudiments of music, are equally suitable for use with any other text-book.

For the assistance of students preparing for examination the Questions and Exercises should prove of especial benefit, and tend to firmly impress on the mind a sound knowledge of the first principles of music. The adoption of a course of work in writing, not only gives the student an opportunity for the lucid expression of facts after careful consideration, but also acts as a test to indicate the progress made.

As a further help to the student who intents to proceed to examination I have obtained permission to insert specimens of past examination papers issued by the principal examining bodies, viz.: Oxford University, Cambridge University, The London College of Music, and the College of Preceptors.

My best thanks are due, and are hereby tendered, to the Syndicates of the above Universities, and to the Directors of the other Institutions respectively, for the permission thus kindly granted.

G. AUGUSTUS HOLMES.

PREFACE TO THE 78th THOUSAND.

The cordial appreciation extended to this work by members of the teaching profession, and its continual increase in popularity, encourages me in endeavouring still further to extend its sphere of usefulness. I have therefore taken the opportunity of adding another Chapter (XIV.) to coincide with the *Academic Manual of the Rudiments of Music.*

This chapter contains exercises on the grouping of notes, the completion of bars with notes or rests, the barring of passages, and the adding of key and time signatures to certain passages. Further additions have been made to the "Miscellaneous Questions and Exercises," bringing the combined total now up to three hundred and fifty. New examination papers have also been inserted.

August, 1908. G. AUGUSTUS HOLMES.

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CHAPTER I.

FIRST LESSON.

1.—State how many Notes are used in music, and give their names

2.—How are the notes named in Germany, and how in France?

3.—Of what does a Staff consist?

4.—What is the Great Staff? Is it in use at the present time?

5.—Define the word *Clef*, and say what effect it has when placed upon the Staff.

6.—Upon a Staff of five lines write the treble clef, and say what line it occurs upon.

7.—Upon a Staff of five lines write the bass clef, and say what line it occurs upon.

8.—Why is the treble clef called the G clef, and the bass clef the F clef?

SECOND LESSON.

9.—Name the notes which respectively occur upon the first, third, and fifth lines of both treble and bass staves.

10.—Name the notes which respectively occur upon the first and third spaces of both treble and bass staves.

11.—Write a note upon the second and fourth lines of both treble and bass staves, and under each note place its name.

12.—Write a note in the second and fourth spaces of both treble and bass staves, and under each note place its name.

13.—What are Leger lines? Give the meaning of the word *leger*.

14.—Name those notes which occur upon the first, second and third lines above and below the bass and treble staves.

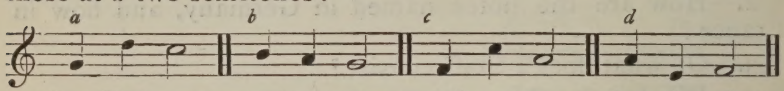
15.—Name those notes which occur in the first, second and third spaces above and below the bass and treble staves.

16.—Is there any limit to the number of leger lines which may be used?

CHAPTER II.

THIRD LESSON.

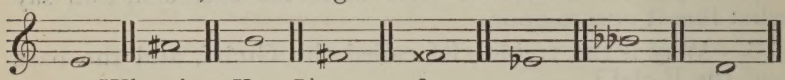
17.—By means of the proper signs placed before each of the following notes raise those at *a* one semitone; lower those at *b* one semitone; raise those at *c* two semitones; and lower those at *d* two semitones:—



18.—How many names can each note on the pianoforte have given to it? Is there any exception; if so, name the note.

19.—What term is applied to notes which change in name but not in sound?

20.—After each of the following write two notes which will sound the same, but having different names:—

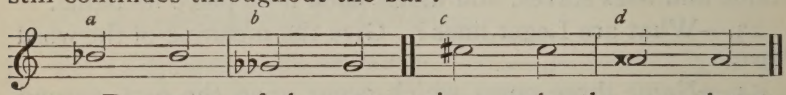


21.—What is a Key-Signature?

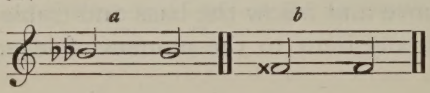
22.—What is an Accidental?

23.—Explain fully in what manner the effect of an accidental may extend beyond the bar in which it is written, without the sign being repeated.

24.—By using the proper signs, make each second note in the following exercises at *a b* one semitone higher, and each second note at *c d* one semitone lower, bearing in mind that as at present written the effect of the preceding accidental still continues throughout the bar:—



25.—By means of the proper signs make the second note at *a* two semitones higher, and the second note at *b* two semitones lower.



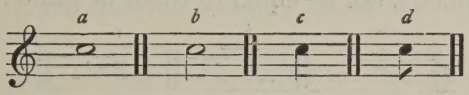
CHAPTER III.

FOURTH LESSON.

26.—How is the duration ot a note shown?

27.—Commencing with a Semibreve 𝅝, name and arrange in proper order the various kinds of notes used in music.

28.—Write four notes, the total value of which shall be equal to that at *a*. In like manner treat *b*, *c* and *d*.



29.—Write sufficient semiquavers to equal in value the following note 𝅝

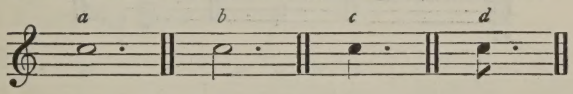
30.—How is the value of the notes expressed in France and Germany?

31.—Name and write that note which is greater in value than a semibreve, also any note or notes smaller than a demisemiquaver.

32.—What effect does the placing of one or more dots after a note have upon it?

33.—Give the value of the following dotted note in quavers 𝅗𝅥.

33A.—Write six notes, the total value of which shall be equal to that at *a*. In like manner treat *b*, *c* and *d*.

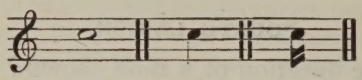


FIFTH LESSON.

34.—By what means can a sound be lengthened besides placing a dot after a note.

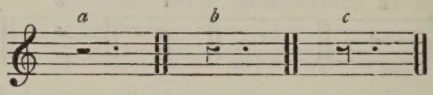
35.—What is a Rest? How many sorts of rests are there?

36.—Write rests corresponding in value to the following notes :—

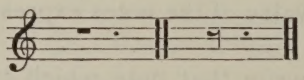


37.—How is a rest for an entire bar written? Indicate by one rest an entire bar's silence in $\frac{3}{4}$, $\frac{6}{4}$, and $\frac{9}{8}$ time.

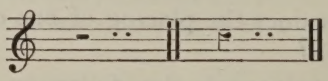
38.—To each of the following dotted rests (*a*, *b*, *c*) write three notes which shall be equal to them in value :—



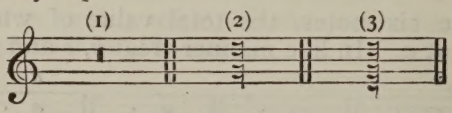
39.—To each of the following dotted rests write six notes which shall be equal to them in value :—



40.—To each of the following dotted rests write seven notes which shall be equal to them in value :—



41.—Explain each of these rests, and write the notes which they respectively represent.



CHAPTER IV.

SIXTH LESSON.

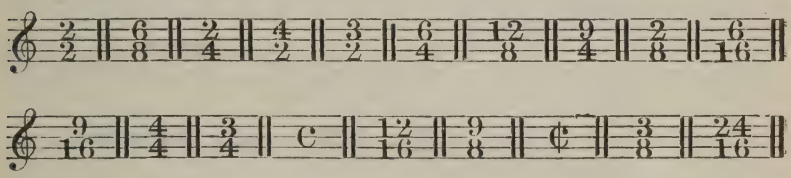
42.—What are Bar Lines, and for what purpose are they used?

43.—What is a Time-Signature?

44.—Fully describe the meaning of the two figures used in a time-signature.

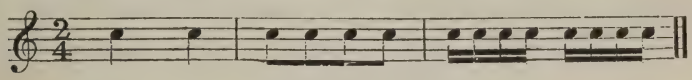
45.—State how many Divisions of Time there are, and describe each.

46.—Arrange the following time-signatures in proper order, according as to whether they are Duple, Triple, or Quadruple; also say which are Simple and which Compound:—



47.—Why is Simple time so called, and why Compound?

48.—Write groups of single notes (using crotchets, quavers, or semiquavers) in $\frac{2}{4}$, $\frac{6}{8}$, $\frac{3}{4}$, $\frac{9}{8}$, $\frac{4}{4}$ and $\frac{12}{8}$ time, after the manner of the following example:—



49.—Explain the origin of the sign C

50.—What is implied when the C has an upright line drawn through it, thus ¢?

CHAPTER V.

SEVENTH LESSON.

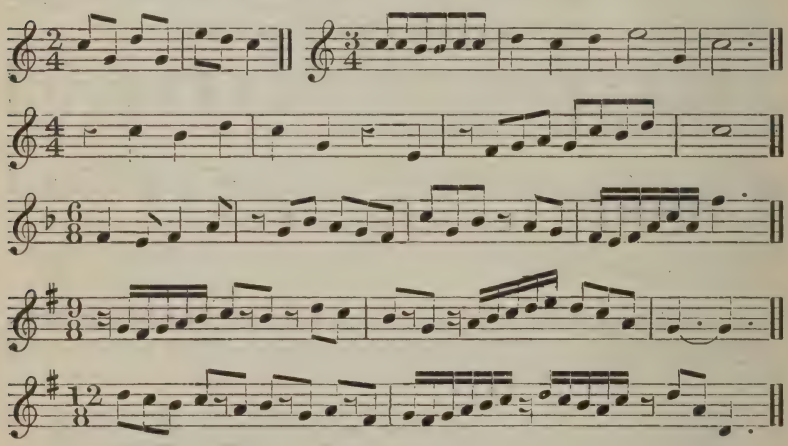
51.—What is Accent?

52.—What is it in music which marks the position of the strongest accent?

53.—State which beat or beats are accented in simple Duple, Triple, and Quadruple times.

54.—Which are the accented beats in compound Duple, Triple, and Quadruple times?

55.—According to the time in which the following examples are written mark the accented notes with a >

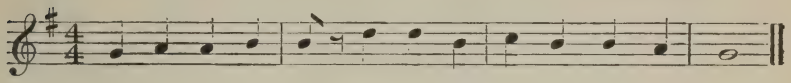


EIGHTH LESSON.

56.—What is Syncopation?

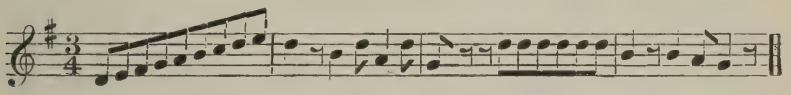
57.—Write three different examples showing the various ways in which syncopation may be caused.

58.—Introduce syncopation into the following passage :—

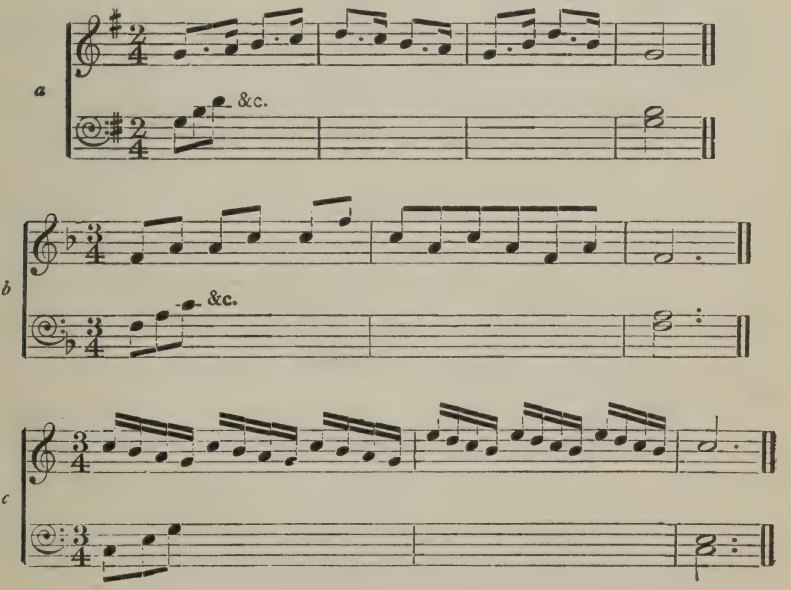


59.—Explain the meaning of the words Triplet and Sextolet.

60.—Group the following notes, and place the necessary distinguishing marks so that the bars may consist entirely of triplets :—



61.—Against the following groups *a*, *b*, *c*, write triplets of quavers according to the pattern set, and indicate by dotted lines the exact position the notes will occupy in regard to each other when played :—



CHAPTER VI.

NINTH LESSON.

62.—What is a Scale?

63.—Explain the difference between a Diatonic and a Chromatic scale.

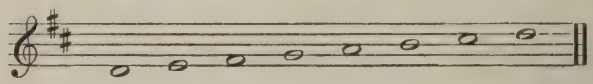
64.—How many forms or modes of the diatonic scale are there?

65.—Commencing with the key-note or tonic, give the different names applied to the notes of the diatonic scale, and state the reason for their being so called.

66.—How many tones and semitones are there in a diatonic scale?

67.—Why is a Major scale so called?

68.—Number each degree of the following scale, and mark the position of the semitones with a slur:—



TENTH LESSON.

69.—What is a Tetrachord?

70.—How many tones and semitones are there in a tetrachord? State the exact order in which they occur.

71.—Write one octave of the scale of C, and over each tetrachord place a slur.

72.—Commencing with the upper tetrachord of the scale of C, show exactly in what manner the scales with sharps are formed.

73.—In forming each new scale with sharps, it will be noticed that the seventh degree is always raised one semitone. Why is this done?

74.—Commencing with the first or lower tetrachord of the scale of C, show in what manner the scales with flats are formed.

75.—In forming each new flat scale, explain why the 4th degree is lowered or made flat.

ELEVENTH LESSON.

76.—Commencing with the scale of C and proceeding in regular order, write one octave of all the major scales containing sharps; prefix the signatures and mark the position of the semitones with a slur.

77.—Make a list showing in proper order the names of the sharps contained in each of the above scales. The list should be commenced in this way:—

Scale of C	no sharps	
,, G	one sharp	F
	&c., &c.	

78.—Commencing with the scale of F and proceeding in regular order, write one octave of all the major scales containing flats; prefix the signatures, and mark the position of the semitones with a slur.

79.—Make a list, after the style suggested in Question 77, showing in proper order the flats contained in each of the above scales.

80.—In what way does the Major scale differ from the Minor?

81.—Why is the Minor scale so called?

TWELFTH LESSON.

82.—How many forms of the minor scale are there? Give the distinguishing name applied to each.

83.—Why is the Harmonic minor scale so named?

84.—Why is the Melodic minor scale so named?

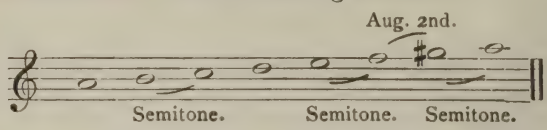
85.—Between what degrees of the Harmonic minor scale do the semitones occur? State whether there is any difference between the ascent and descent of this scale.

86.—Does the Harmonic minor scale contain any interval greater than a major? If so, name the interval and say between what degrees of the scale it occurs.

87.—Between what degrees of the Melodic minor scale do the semitones occur? Mention their position both as to the ascending and descending scale.

THIRTEENTH LESSON.

88. Starting from the scale of A minor, and continuing in regular order, write one octave (ascending only) of all the Harmonic minor scales which contain sharps; prefix the signatures, and mark the positions of the semitones and augmented intervals in the following manner:—



89.—Arranged in the same order as above, write one octave, ascending and decending, of all the Melodic minor scales with sharps, prefixing the signatures and marking the position of the semitones with a slur.

90.—Make a list showing, in proper order, the names of the sharps contained in each of the above scales. The list should begin as follows:—

Scale of A minor	no sharps in signature	
,, E ,,	one sharp in ,,	F
	&c., &c.	

91.—Starting from the scale of D minor, and continuing in regular order, write one octave (ascending only) of all the Harmonic minor scales with flats; prefix the signatures and mark the position of the semitones and augmented intervals as in Question 88.

92.—Arranged in the same order as above, write one octave, ascending and descending, of all the Melodic minor scales with flats, prefixing the signatures and marking the position of the semitones with a slur.

93.—Make a list, after the style suggested in Question 90, showing, in proper order, the flats contained in each of the above scales.

FOURTEENTH LESSON.

94.—What does the term Relative mean when applied to scales?

95.—When can the word Tonic be applied to two scales?

96.—To the following key-names of scales add their Relative and Tonic minors:—

C, G, D, A, E, B, F♯, C♯.
F, B♭, E♭, A♭, D♭, G♭, C♭.

97.—What is the Chromatic Scale.

98.—How many semitones are contained in one octave of the chromatic scale?

99.—Starting from C, write one octave of the chromatic scale, using the following intervals:—

Minor	2nd, 3rd, 6th and 7th.
Major	2nd, 3rd, 6th and 7th.
Perfect	4th, 5th and 8th.
Augmented	4th.

100.—According to the above rule write one octave of the chromatic scale, commencing respectively from each of the following key-notes:—

G, B, A♭, F.

101.—Is the chromatic scale ever written in any other way besides that given in Exercises 99 and 100? If so, state by what name this form is sometimes known, and write one octave of it (ascending and descending) starting from C.

CHAPTER VII.

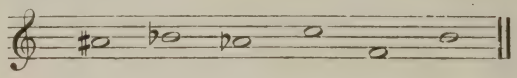
FIFTEENTH LESSON.

102.—What is an Interval?

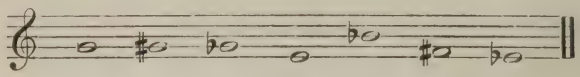
103.—What is the smallest interval on the pianoforte or other key-board instrument?

104.—In what way does the Diatonic semitone differ from the Chromatic?

105.—Write Diatonic semitones both above and below the following notes:—



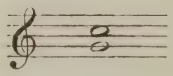
106.—Write Chromatic semitones both above and below the following notes:



107.—In what manner are intervals named?

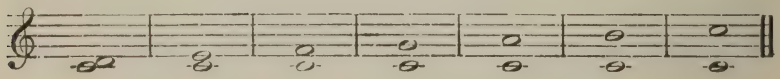
108.—In reckoning intervals state which way they are counted, whether up or down.

109.—In the following interval, which is the note counted from?

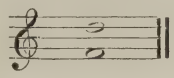


SIXTEENTH LESSON.

110.—Above each of the following intervals state its number:—



111.—In the following interval will the sharpening or flattening of either of the notes alter its number? If not, state in what way it will be affected:—

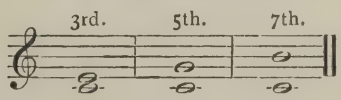


112.—Give the meaning of the terms Simple and Compound when applied to intervals.

113.—What does the word "Inversion" mean?

114.—Give a simple rule whereby the number of an interval, after being inverted, may be readily ascertained.

115.—Invert the following intervals and re-number them:—



116.—State exactly in what manner inversion affects Major, Minor, Augmented, and Diminished intervals.

117.—Are Perfect intervals affected by inversion?

SEVENTEENTH LESSON.

118.—What are Consonant intervals?

119.—What branches of intervals are included under the heading of Consonant?

120.—What are Dissonant intervals?

121.—What is a Major interval? Give also the definitions of Minor, Augmented, and Diminished intervals.

122.—When are intervals called Diatonic, and when Chromatic?

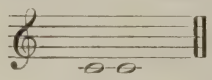
123.—Under what circumstances may the augmented 4th be sometimes classed as a diatonic interval?

124.—Reckoning from C as the lowest note in each case, make a list containing the following intervals :—

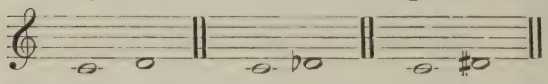
Perfect 1st or Unison.
Major, Minor and Augmented 2nds.
Major, Minor and Diminished 3rds.
Perfect, Diminished and Augmented 4ths.
Perfect, Diminished and Augmented 5ths.
Major, Minor and Augmented 6ths.
Major, Minor and Diminished 7ths.
Perfect 8ths.

The list should begin in this manner :—

Perfect 1st or Unison.



Major 2nd. Minor 2nd. Augmented 2nd.



&c.

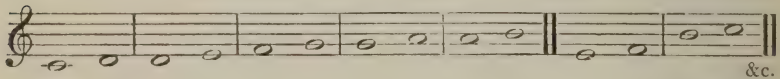
125.—Make lists of intervals similar to the above, taking D, E, F♯, A♭, B♭ and F respectively as key-notes.

EIGHTEENTH LESSON.

126.—After completing the list of intervals in Question 124, make another list showing the inversion of each one, keeping in the same regular order.

127.—Construct a table showing all the intervals (2nds, 3rds, 4th, 5ths, 6ths and 7ths) which occur in the scale of C major. Number and classify them, commencing as follows :—

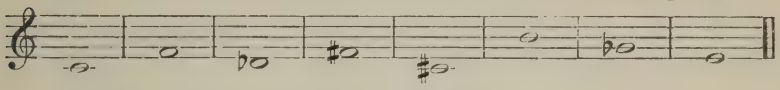
Five Major 2nds. Two Minor 2nds.



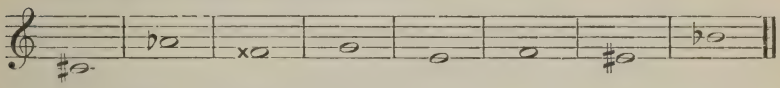
&c.

128.—After the above plan construct tables showing all the intervals in the scales of D, E, F♯, A♭ and B♭ majors respectively.

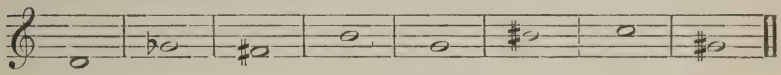
129.—Write Major 2nds above each of the following:—



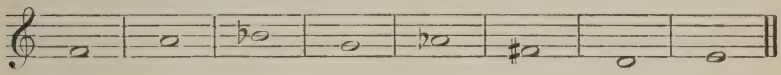
130.—Write Minor 3rds above:—



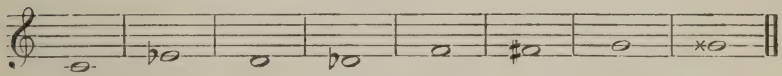
131.—Write perfect 4ths above:—



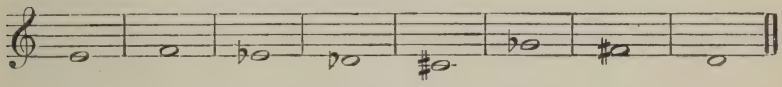
132.—Write Augmented 5ths above:—



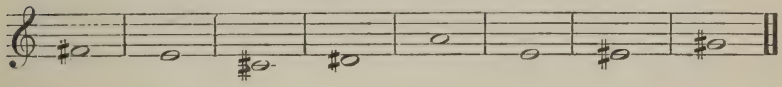
133.—Write Minor 6ths above:—



134.—Write Major 7ths above:—

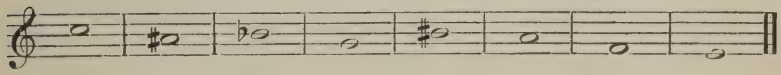


135.—Write Diminished 7ths above:—

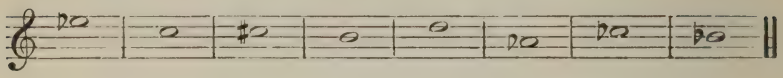


NINETEENTH LESSON.

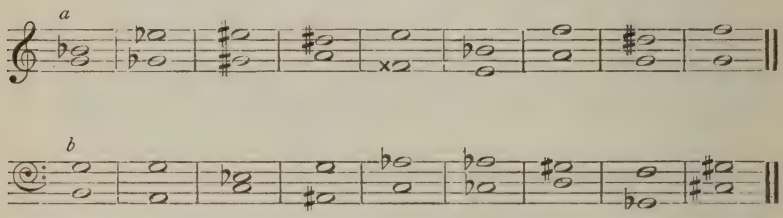
136.—Below each of these notes write Major 3rds:—



137.—Write Minor 6ths below these notes:—

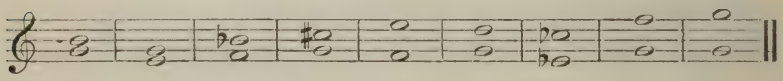


138.—Name the following intervals:—



139.—Invert the intervals in Question 138, and then rename them.

140.—Name the intervals given below, and state how many semitones each contains:—



141.—After finding the number of semitones in an interval, give a rule by which can be found the number of semitones contained in its inversion.

CHAPTER VIII.

TWENTIETH LESSON.

142.—State fully the meaning of the word *legato*

143.—What sign may be used to convey the same meaning as the word *legato*?

144.—Describe the effect of a slur:—

(*a*) When placed over a group of several notes.

(*b*) When placed over two notes of the same name.

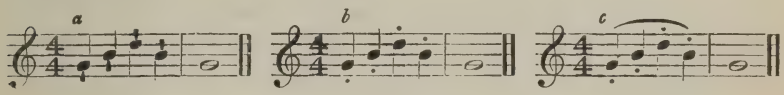
(*c*) When placed over two notes of different names.

145.—What is the effect of dots or dashes placed over or under notes? Give the term by which these marks are known.

146.—Is there any difference in effect between the dot and the dash?

147.—Is not a slur sometimes placed over dotted notes? If so, give the name applied to the marks when thus combined.

148.—Describe how the following passages should be performed:—



149.—What term is used when the *loud pedal* is to be placed down, and what sign when it is to be raised again?

150.—Explain the meaning of the terms *Senza sordini* and *Con sordini.*

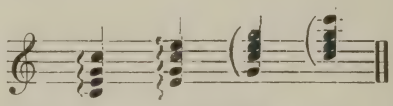
151.—Also explain *Una corda* and *Tre corde.*

TWENTY-FIRST LESSON.

152.—What is a Metronome?

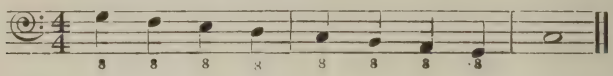
153.—What is meant by M. M. ♩ = 60?

154.—What name is given to chords which have a waved or curved line written before them? Describe how the following should be played:—



155.—What is meant by *Ottava* or 8*va*, 8*va bassa*, and *loco?*

156.—How should the following be performed?



157.—Of what use are double bar lines (*a*) when placed at the end of a piece, and (*b*) when placed in the midst of a piece?

158.—Write the sign which is used to indicate a Pause.

159.—What is the meaning of *Lunga pausa?*

160.—Write in full the words indicated by the following letters:—

R. H. M. D. (give both Italian and French)
L. H. M. S. M. G.

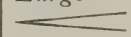
CHAPTER IX.

TWENTY-SECOND LESSON.

161.—Write the full words and give the meaning of each of these letters :—

mp	*mf*	*fp*
p	*f*	*sf*
pp	*ff*	*fz*

162.—Give the full meaning of

Rinforzando	*Calando*	*Largo*	*Andante*
Crescendo	*Grave*		*Estinto*
> or ∧	*Adagio*	*Perdendosi*	*Allegretto*
Morendo	*Lento*	*Diminuendo*	*Andantino*

163.—Give three words implying a gradual increase in speed.

164.—Give three words implying a gradual decrease in speed.

165.—Supply the Italian terms for the following :—

In time	Gracefully	Animated
Quick	Joyfully	Very quick
Agitated	Lightly	A little
In a singing style	Without	More
At pleasure	Always	Mournfully
With fire	With force	With energy
Sorrowfully	Not too much	Playfully

166.—Give the full meaning of

L'istesso tempo	*Meno mosso*	*Sostenuto*
Sotto voce	*V. S.*	*Marziale*
Con brio	*Affettuoso*	*Leggiero*
Quasi	*Risoluto*	*Parlante*

CHAPTER X.

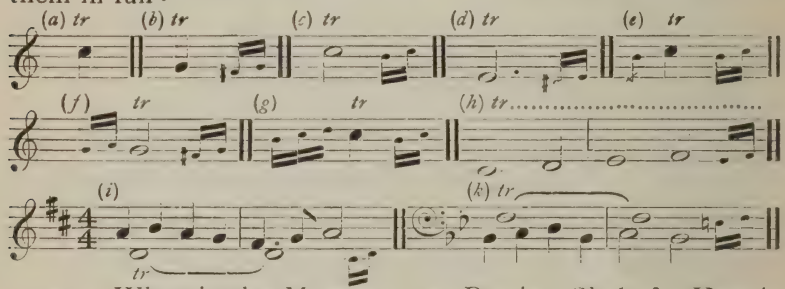
TWENTY-THIRD LESSON.

167.—What is a Shake? Give the Italian word used to express the same, together with its abbreviation.

168.—How does a shake generally end?

169.—May a shake be preceded by one or more notes? Explain with examples.

170.—Show how the following should be played, by writing them in full:—



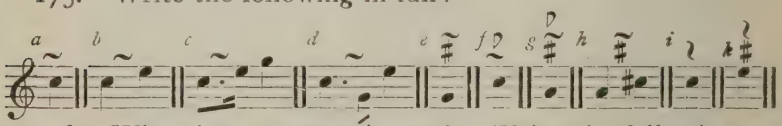
171.—What is the Mordente, or Passing Shake? How is it written?

172.—Write the sign used for the Inverted Mordente, with examples on various notes showing the exact rendering.

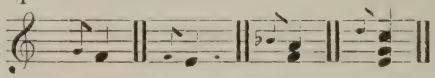
173.—What is a Turn? Give the sign used to denote it; also that for the inverted turn.

174.—What effect does the placing of an accidental over or under the turn have upon it?

175.—Write the following in full?



176.—What is an Appoggiatura? Write the following as they should be performed:—



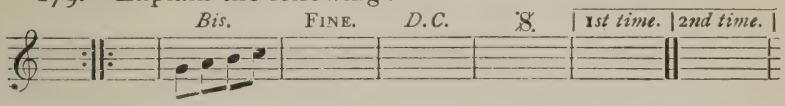
177.—What is an Acciaccatura? Give an example.

178.—Which is of most modern introduction, the Appoggiatura or the Acciaccatura?

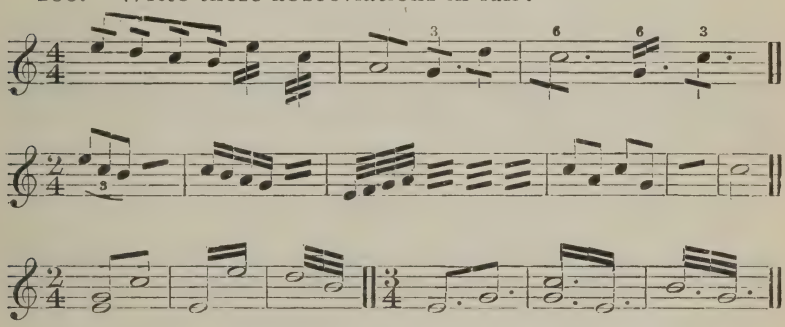
CHAPTERS XI. and XII.

TWENTY-FOURTH LESSON.

179.—Explain the following :—



180.—Write these abbreviations in full :—



181.—What does the word *Tremolo*, or its abbreviation *trem.*, mean when written over a chord?

182.—What is the C clef?

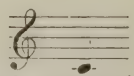
183.—Of what special utility is the C clef?

184.—What line of the Great Staff does the C clef represent?

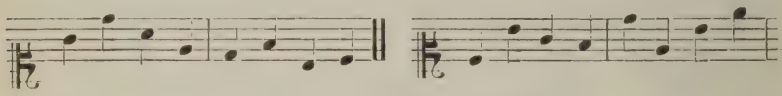
185.—State what name is applied to the staff,

(*a*) when the C clef is written upon the 1st line.
(*b*) ,, ,, ,, ,, 2nd ,,
(*c*) ,, ,, ,, ,, 3rd ,,
(*d*) ,, ,, ,, ,, 4th ,,
(*e*) ,, ,, ,, ,, 5th ,,

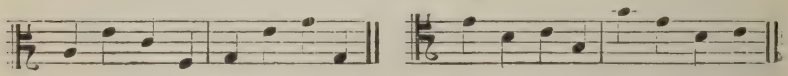
186.—For what particular instruments is the C clef used
(*a*) when placed on the 3rd line.
(*b*) ,, ,, ,, 4th ,,

187.—Write the following note  showing the position it will occupy when placed respectively upon the Soprano, Mezzo-soprano, Alto, and Tenor staves. Use a separate staff for each.

188.—Name each of these notes :—



189.—Supply names to the following notes :—



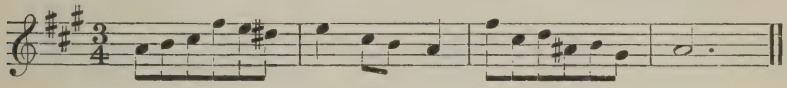
CHAPTER XIII.

TWENTY-FIFTH LESSON.

190.—What is meant by Transposition of key?

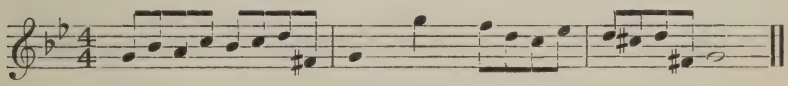
191.—In changing the pitch, what are the chief things to be borne in mind?

192.—Transpose the following into the keys of B♭, C, and D majors respectively, prefixing the necessary signatures:—



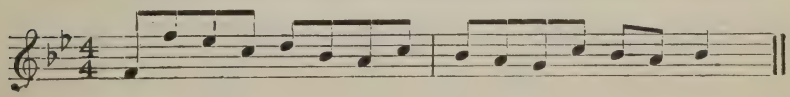
193.—Transpose the above example (Exercise 192) into the keys of A♭, F♯, and F majors respectively, prefixing the signature in each case.

194.—Transpose the following into the keys of C♯ minor, B♭ minor and C minor, using the proper key-signature for each:—

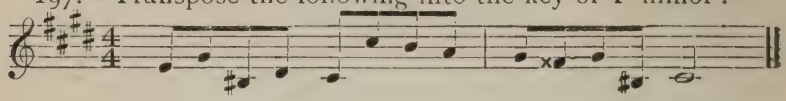


195.—Transpose the above example (Exercise 194) into the keys of F minor, E minor, and D♯ minor, using the proper signature in each case.

196.—Transpose the following into the key of A♭ major:—



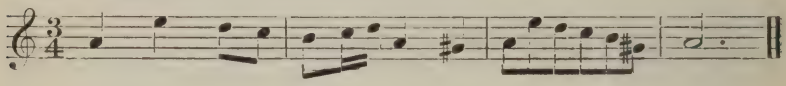
197.—Transpose the following into the key of F minor :—



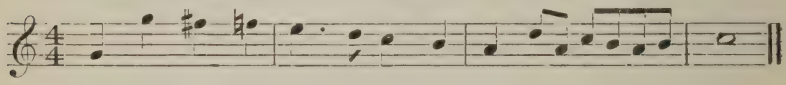
198.—What is meant by Transposition of clef.

TWENTY-SIXTH LESSON.

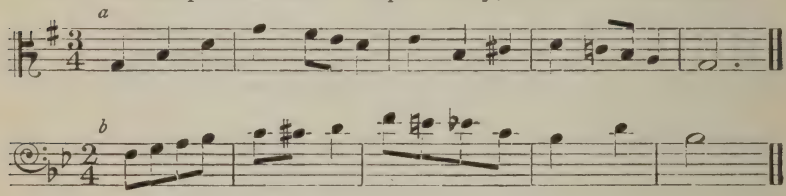
199.—Transpose into the Soprano and Mezzo-soprano clefs, respectively :—



200.—Transpose an octave lower into the Bass clef :—

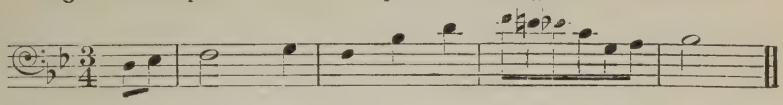


201.—Transpose *a* and *b* respectively, into the Tenor clef :—



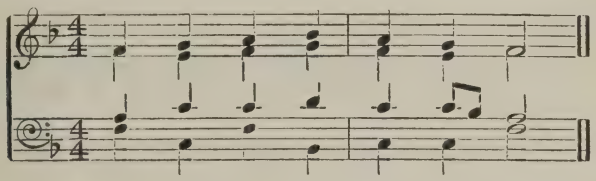
202.—Write the following in the Alto clef :—

203.—Transpose into the key of D, using the Tenor clef:—

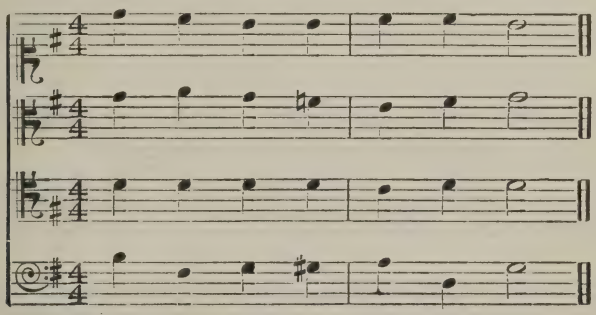


204.—Explain the meaning of the following terms:—
(*a*) Short score; (*b*) Vocal score; (*c*) Full score.

205.—Write in score, using a separate staff and proper clefs for each part:—



206.—Re-write in Short score.

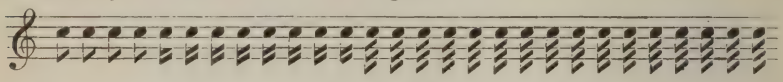


CHAPTER XIV.

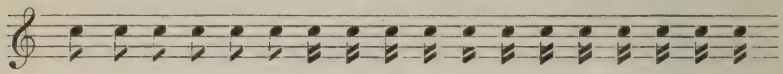
TWENTY-SEVENTH LESSON.

207.—Mention some rules to be observed in regard to the grouping of notes of less value than a crotchet.

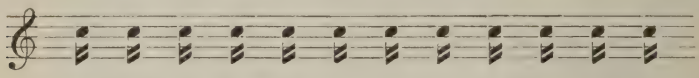
208.—Group the following in three bars of $\frac{2}{4}$ time. Add the necessary bar lines and time signature.



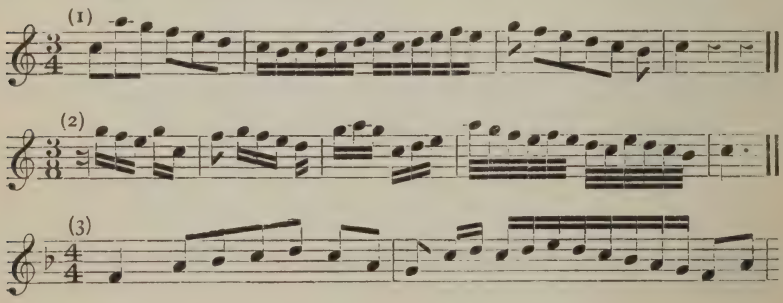
209.—Group the following in two bars of $\frac{3}{4}$ time.

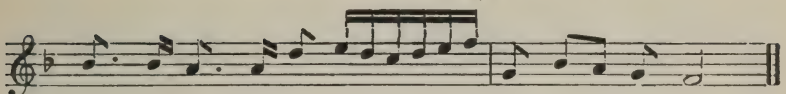


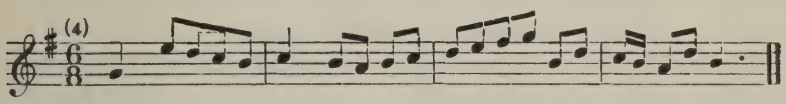
210.—Arrange the following semiquavers in two different ways, (1) one bar of simple triple time, and (2) a bar of compound duple time. Group the notes correctly in each case, and add the time signature.



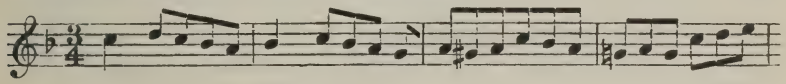
211.—The notes in the undermentioned examples are incorrectly grouped: re-arrange the same, grouping them properly according to the time signature.

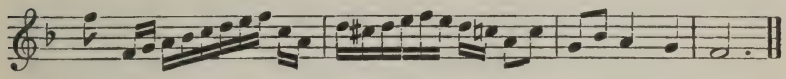






212.—The following are incorrectly grouped in places. Rearrange the grouping where necessary.

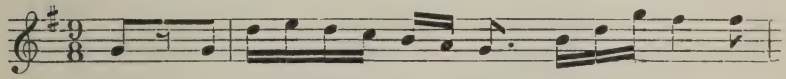


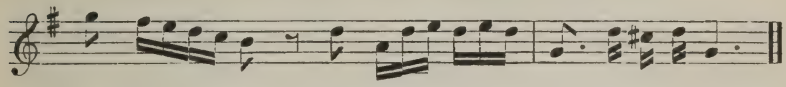


213.—Write two bars of quavers followed by two bars of semiquavers in $\frac{6}{8}$ time, treble clef, and grouping the notes correctly. Four bars in all.

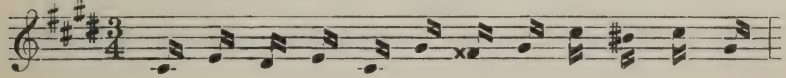
214.—Using the bass clef, and the signature $\frac{4}{4}$, write two bars of quavers followed by two bars of semiquavers, each properly grouped.

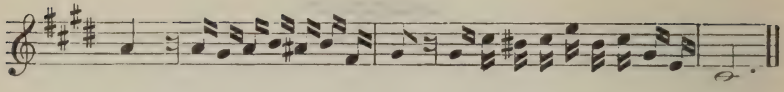
215.—Correct the grouping of the following where necessary.





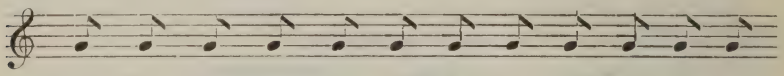
216.—Suitably group the notes in this example in accordance with the time signature.



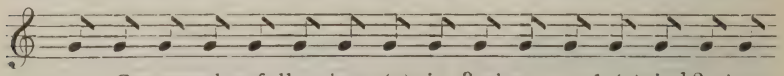


TWENTY-EIGHTH LESSON.

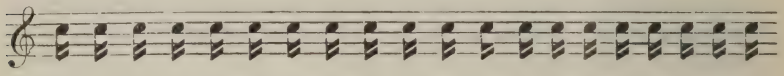
217.—Group the following (1) in $\frac{2}{4}$ time, and (2) in $\frac{6}{8}$ time. Add the time signature.



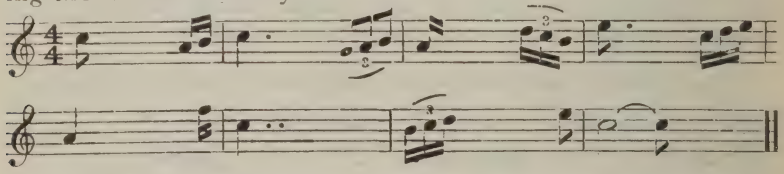
218.—Group these notes (1) in $\frac{4}{4}$ time, and (2) in $\frac{9}{8}$ time, adding rests necessary to complete any unfinished bar.



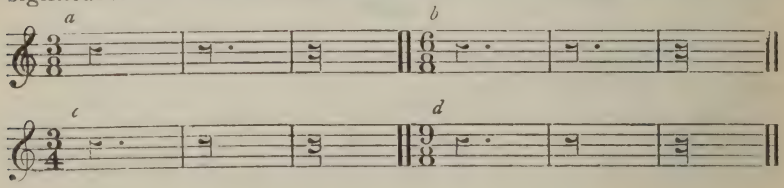
219.—Group the following (1) in $\frac{3}{4}$ time, and (2) in $\frac{12}{8}$ time, filling up any unfinished bar with rests.



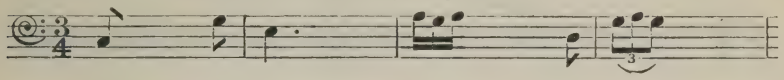
220.—Complete the following bars with semiquavers, grouping the whole correctly.



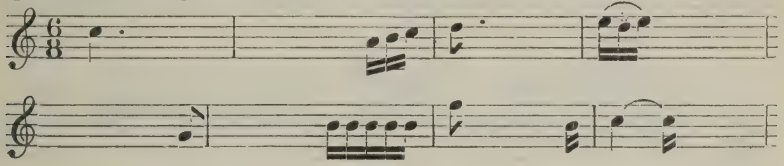
221.—Fill in semiquaver notes, properly grouped to make each of these four examples complete according to the time signature.



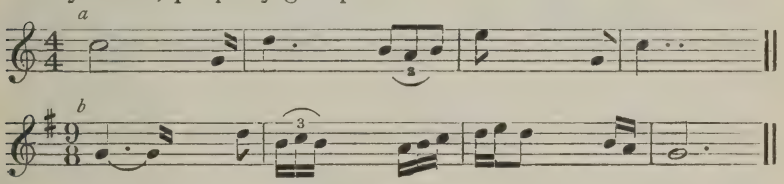
222.—Complete the following bars, using quavers and semiquavers at discretion, suitably grouped.



223.—Complete these bars with crotchets, quavers, or semiquavers arranged in order.

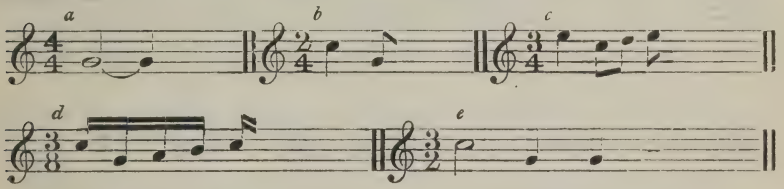


224.—Make the following *a* and *b* complete by adding notes of any value, properly grouped.

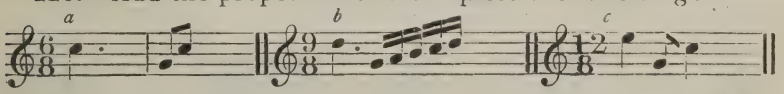


TWENTY-NINTH LESSON.

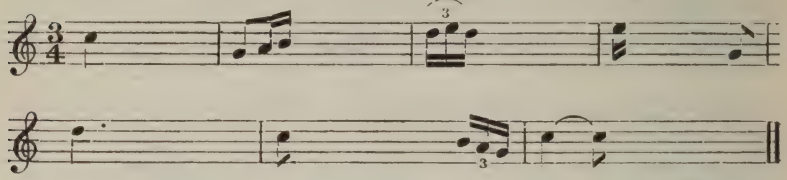
225.—Make these exercises complete by adding the proper rests.



226.—Add the proper rests to complete the following:—

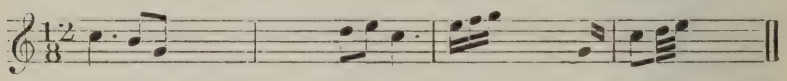


227.—Add the proper rests to make the following complete.

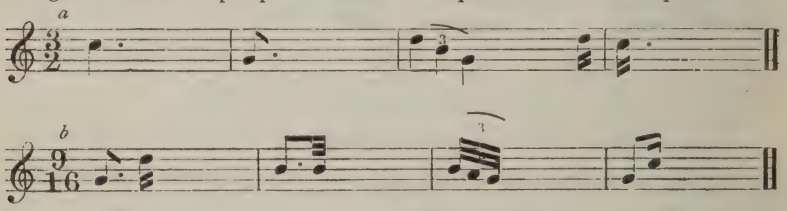


228.—Add the correct rests to complete this exercise.

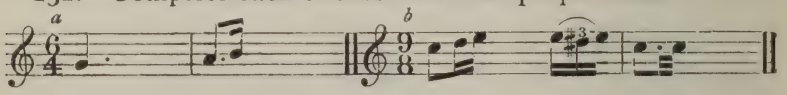
229.—Fill in the correct rests to complete the following :—



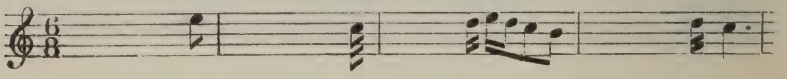
230.—Add the proper rests to complete these examples.



231.—Complete each of these with the proper rests.

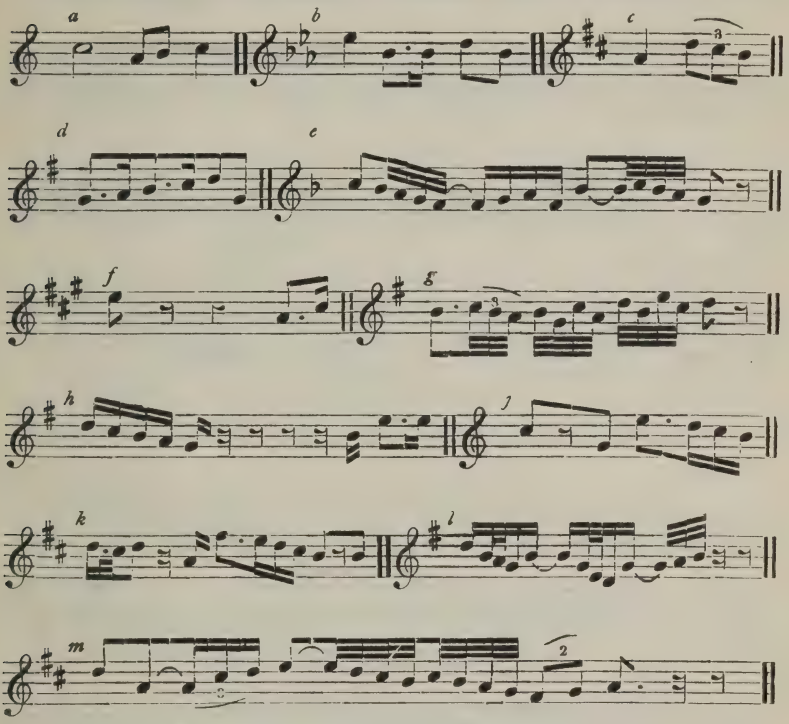


232.—Add the proper rests before each of the notes in these bars :—

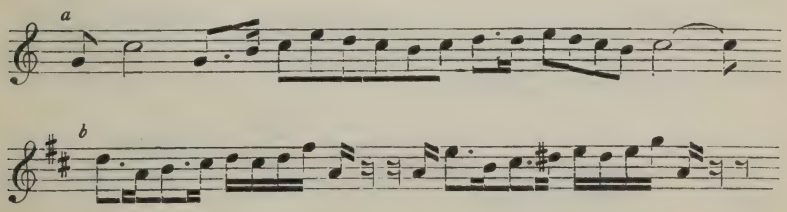


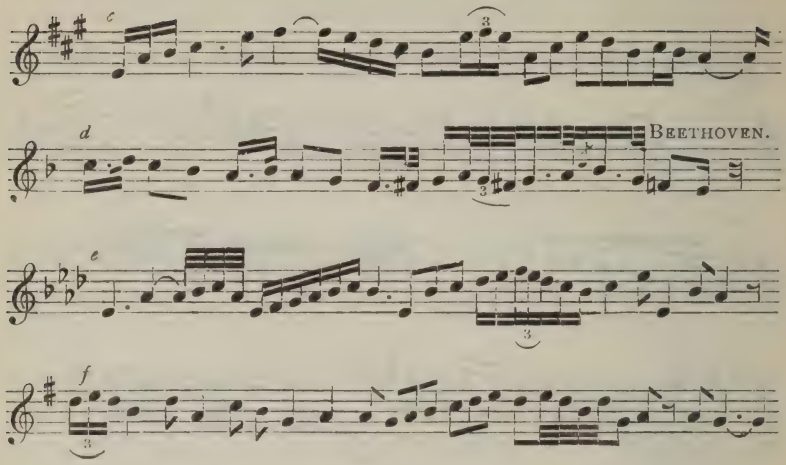
THIRTIETH LESSON.

233.—Add a time signature to each of the following bars:—



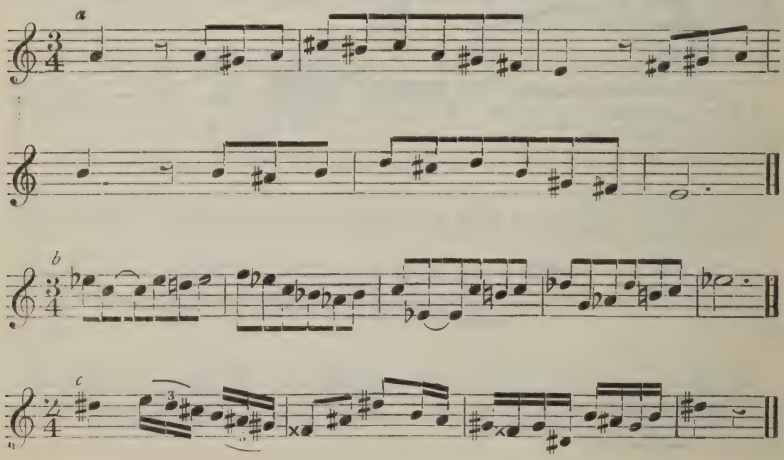
234.—Add bar lines and time signature to the following:—

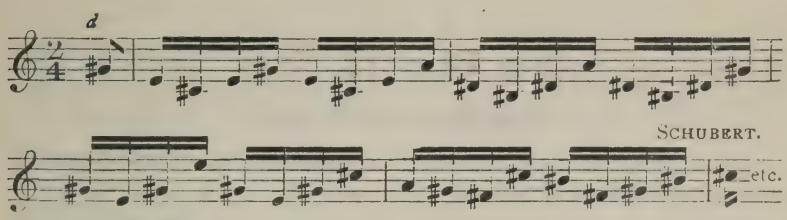




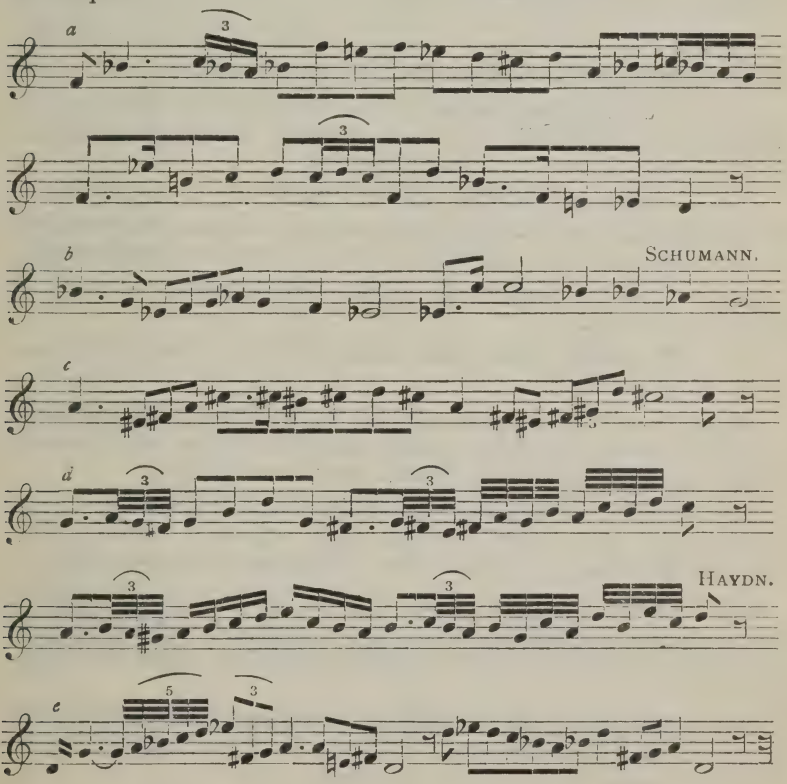
THIRTY-FIRST LESSON.

235.—Place the key signature at the beginning of each of these examples, removing any unnecessary accidentals :—





236.—To the following add bar lines, together with the time-signature and key-signature, removing accidentals which are not required.

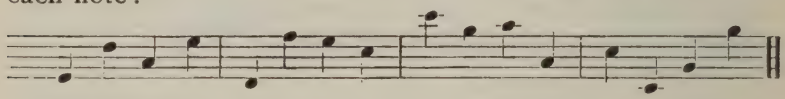


MISCELLANEOUS QUESTIONS & EXERCISES.

THIRTY-SECOND LESSON.

237.—What is necessary to be placed on a staff in order to fix the pitch of notes?

238.—Prefix the Treble clef to the following, and then name each note:—



239.—Write the above example (Question 238) with the Bass clef prefixed, and give each note its name.

240.—Write in the Treble clef in crotchets the notes C, E, D, G, F♯, A, D, B, G, B, D, C, making four bars of simple triple time. Prefix the time signature.

241.—Write in the Bass clef the notes C, G, F♯, A, G, D, B, G♯, A, F♯, G, E, F, D, B, C, using a mixture of crotchets and quavers arranged in three bars of simple quadruple time.

242.—Give an illustration of the Great Staff, showing of what it consists.

243.—What are those lines called which are written above and below the staff.

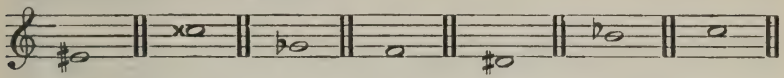
244.—Write the notes A, C♯, E, B, F, F♯, G, C♯, and D in crotchets, using lines and spaces above the treble staff, making three bars of triple time. Prefix the time-signature.

245.—Write, in quavers, using lines and spaces below the treble staff, the notes C, B, G♯, A, F, F♯, G, B and C, so as to make three bars of triple time. Add the time-signature.

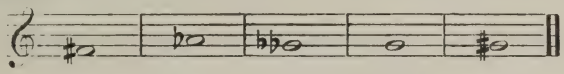
246.—Write the notes C, D, B, F, E, G♯, F, D, D♭ and C on lines and spaces above the bass staff, using minims and crotchets to correctly fill two bars of $\frac{3}{2}$ time. Add the time-signature.

247.—Write in crotchets and quavers so as to correctly fill two bars of $\frac{6}{8}$ time the notes E, F, D, C, B♭, A, C♯, D, B and C on lines and spaces below the Bass staff.

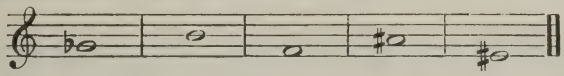
248.—Write notes showing in two other ways sounds represented by the following:—



249.—Without altering the alphabetical names of the notes, raise each of the following one semitone by means of the proper signs:—



250.—Lower each of the following one semitone, without altering the alphabetical names of the notes:—

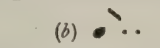


251.—State what is understood by an Enharmonic change.

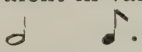
THIRTY-THIRD LESSON.

252.—Write one note the value of which shall be equal to this group:—

253.—Express the following in demisemiquavers:—

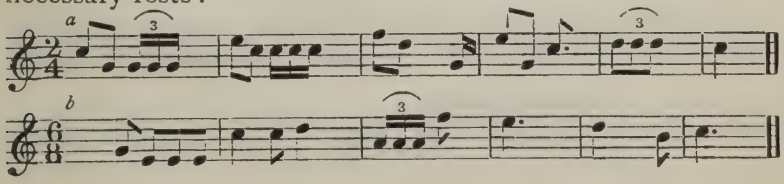
(*a*) (*b*) 

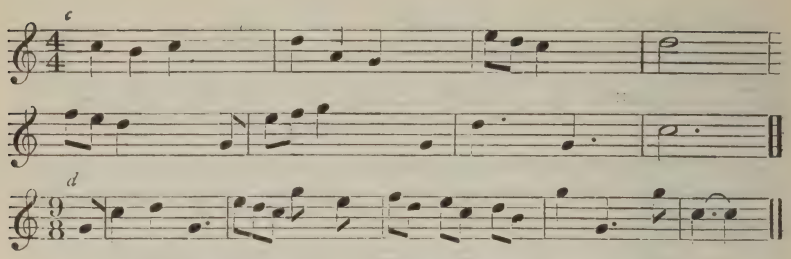
254.—Write rests equivalent in value to the following:—



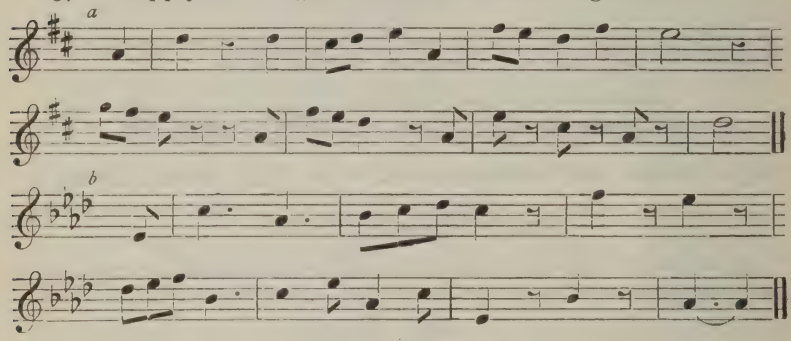
255.—In what manner can a rest of several bars' length be shown?

256.—Complete the following *a*, *b*, *c*, *d*, by adding the necessary rests:—

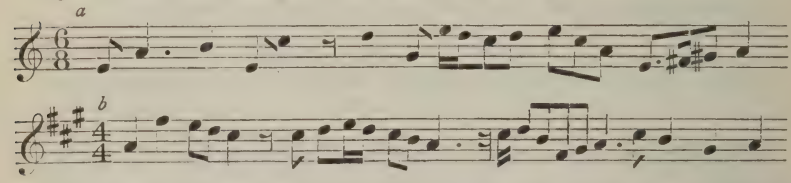




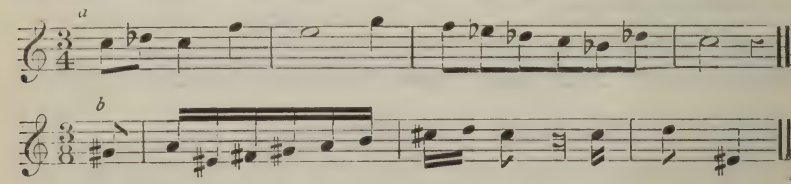
257.—Supply time-signatures to the following *a*, *b* :—



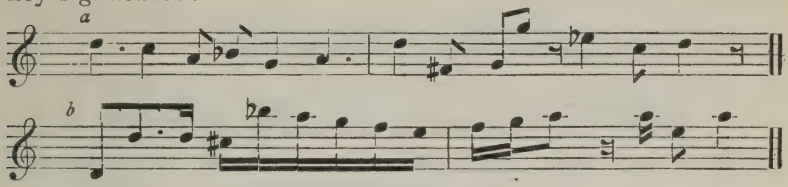
258.—Add bar lines to the following *a*, *b* :—



259.—State what key the following examples are written in, and write the key-signatures belonging to the same :—



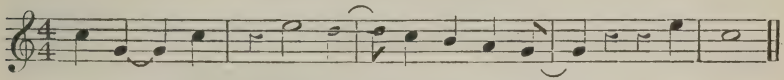
260.—To the undermentioned *a*, *b*, add both time and key-signatures :—



261.—What is meant by Alla Breve time ?

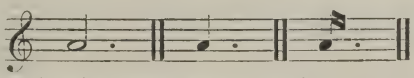
THIRTY-FOURTH LESSON.

262.—Mark the syncopated places in the following with a star (*) :—

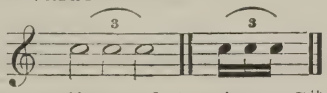


263.—How are triplets generally distinguished ?

264.—Write groups of triplets equal in value to each of the following notes :—

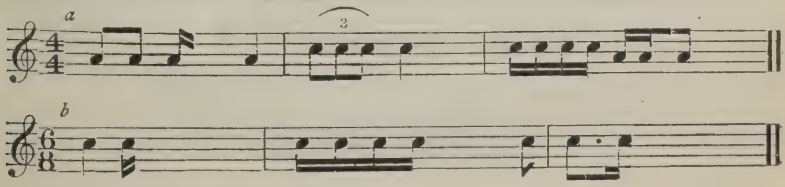


265.—After each of these groups write one note which shall be equal to them in value —



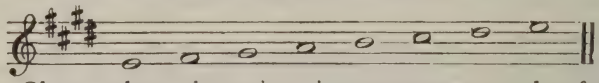
266.—Name the mediant of A minor, C♯ major, B♭ minor, and E major.

267.—Complete *a*, *b*, by adding notes properly grouped, sufficient to make the time value of the bars correct :—

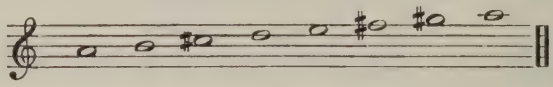


268.—What is the dominant of the scale of E, also the submediant of the scale of B♭?

269.—Mark the tetrachords in the following scale, and also show the position of the tones and semitones?



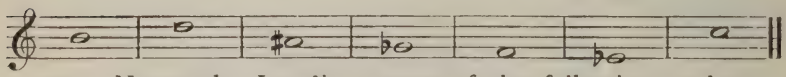
270.—Show what alteration is necessary to the following scale in order that it may assume the form of the Harmonic minor:—



THIRTY-FIFTH LESSON.

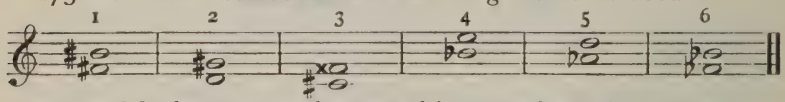
271.—Write (*a*) Diatonic semitones below the following notes;

(*b*) Diatonic semitones above them;
(*c*) Chromatic semitones below them;
(*d*) Chromatic semitones above them:—

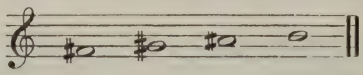


272.—Name the Leading notes of the following scales:—(1) E major, (2) F♯ major, (3) A♭ major, (4) C♭ major, (5) B minor, (6) C♯ minor, (7) D♯ minor, (8) F minor, (9) B♭ minor.

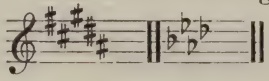
273.—In what scales do the following intervals occur?



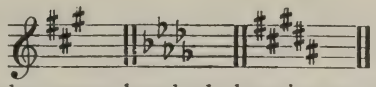
274.—Of what two scales can this tetrachord form part?



275.—What minor scales have these signatures?



276.—Name the two scales belonging to each of these signatures :—



277.—Write the tetrachords belonging to the scale of D♭ major ; number each degree and show the position of the tones and semitones.

THIRTY-SIXTH LESSON.

278.—Name the tonic minors of the scales of E and B♭.

279.—Write the signatures of the scales of B♭ and its tonic minor, and show what difference there is between them.

280.—Name the tonic majors of the scale of F minor and B minor.

281.—Write the signatures belonging to each of the scales referred to in Question 280.

282.—Write in the Alto clef the scales of A♭ major and B major, not using a key-signature, but placing the necessary sharps or flats before the notes.

283.—Using the Alto clef write the scales of G♯ minor and F minor (harmonic form), placing the key-signature at the commencement.

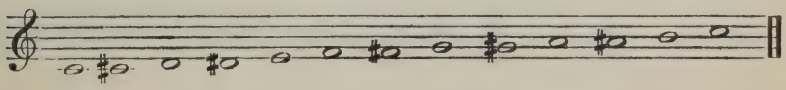
284.—Write one octave ascending and descending of the melodic minor scale of F♯ in the Alto clef.

285.—Using the Tenor clef write the scales of E major and G♭ major, placing the necessary sharps or flats before the notes.

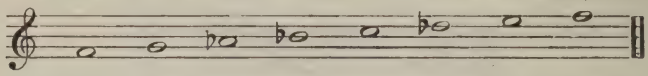
286.—In the Tenor clef write one octave ascending and descending of the melodic minor scale of D♯.

287.—Write in the Tenor clef the Harmonic minor scales of C and F♯.

288.—Re-write the following Chromatic scale in the form sometimes called Harmonic :—



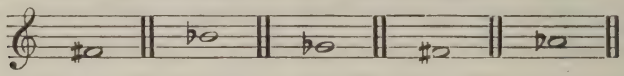
289.—Supply whatever notes are necessary to make a Chromatic scale of the following (Harmonic form) :—



290.—After completing the above scale (Question 289) name the intervals contained in it, reckoning each one from the tonic or key note.

291.—Write one octave of the Chromatic Scale (Harmonic form) starting from C♯ and E♭. Two examples.

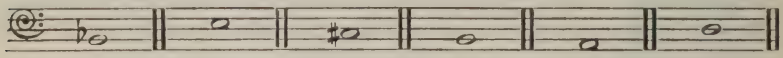
292.—Write perfect 4ths below these notes :—



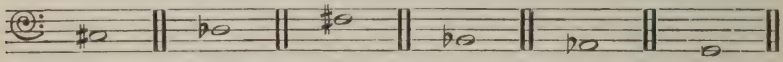
293.—Write the following intervals using notes to be found in the scale of F minor, major 3rd, major 7th, diminished 5th, and augmented 2nd.

THIRTY-SEVENTH LESSON.

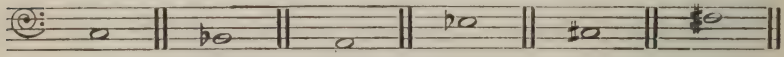
294.—Over each of these notes write the interval of a minor 2nd—



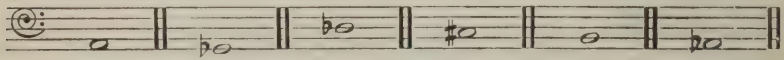
295. Write major thirds over—



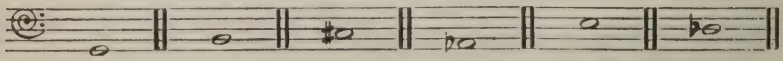
296.—Write augmented 4ths (or tritones) over—



297.—Write perfect 5ths over—

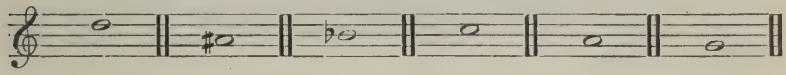


298.—Write major 6ths over—

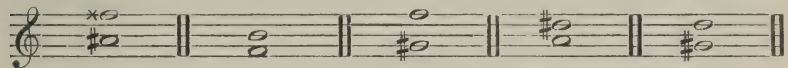


299.—Write minor 7ths over—

300.—Write major 6ths below—



301,—Name the following intervals, and state what minor keys they can be found in.



302.—How many semitones are contained in (1) a major 3rd, (2) a perfect 5th, a (3) minor 6th, and (4) a major 7th?

THIRTY-EIGHTH LESSON.

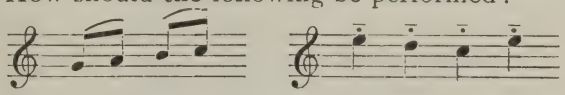
303.—Write on a staff all the minor 3rds contained in the scale of E♭.

304.—Write on a staff all the minor 7ths which occur in the scale of A.

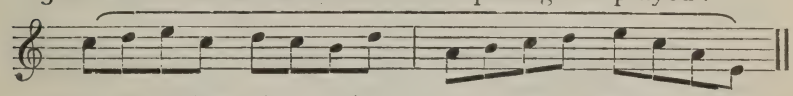
305.—Show, by writing them upon a staff, the augmented 4ths which occur in the scales of C, B, G♭, and B♭.

306.—How many major 6ths are contained in the scale of A? Write them upon a staff.

307.—How should the following be performed?



308.—In what manner should this passage be played?



309.—Describe the action of the soft pedal. Is its mechanism the same in all instruments?

310.—Why is the loud pedal so called?

311.—Describe the action of the loud pedal, stating why its use affects the tone.

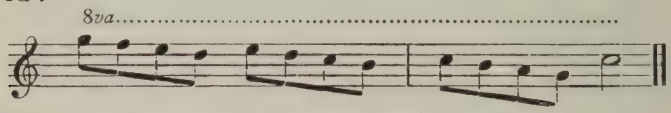
312.—What is the meaning of the word *Arpeggio?*

313.—In what way can the metronome be regulated so as to beat whatever speed is required?

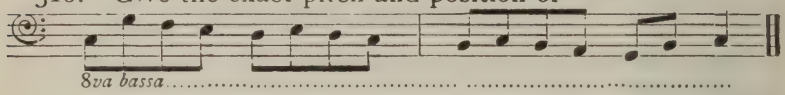
314.—What is the difference between M.M. ♩ = 60 and M.M. ♩ = 120?

THIRTY-NINTH LESSON.

315.—Write the following exactly as they will sound when played:—

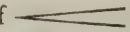
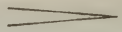


316.—Give the exact pitch and position of—



317.—Is any particular length assigned to the pause 𝄐 when placed over a note?

318.—What is the meaning of a pause when placed over a double bar?

319.—Give the meaning of  and 

320.—What is meant by the words (1) *Smorzando,* (2) *Mancando,* (3) *Moderato, and* (4) *Prestissimo.*

321.—Explain the word *Slentando,* and give another of like character having a similar meaning.

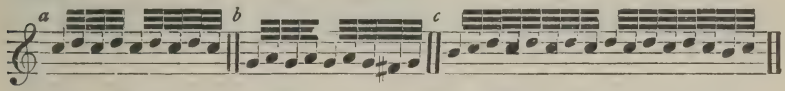
322.—Give the meaning of (1) *Assai,* (2) *A capriccio,* (3) *Ben,* (4) *Con anima,* (5) *Delicato,* (6) *Fuoco,* (7) *Marcato,* (8) *Troppo.*

323.—Also describe (1) *Con moto,* (2) *Espressivo,* (3) *Lamentevole,* (4) *Marcia,* (5) *Pesante,* (6) *Con calore.*

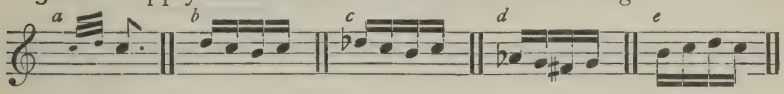
324.—Supply Italian terms which indicate the following: (1) Impetuous, (2) Much, (3) Not so much, (4) To be held, (5) In a tranquil style, (6) Noisy in style.

FORTIETH LESSON.

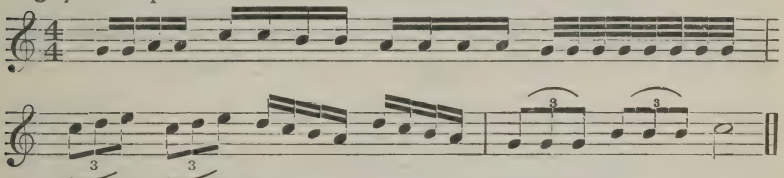
325.—In place of the following, written in full, use abbreviations :—



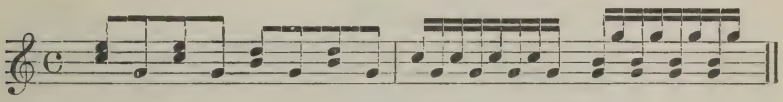
326.—Supply abbreviated forms of the following :—



327.—Express in abbreviated form :—

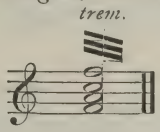


328.—Also give the shortened form of the following :—



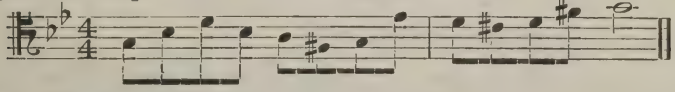
329.—What is meant by *Prima Volta* and *Seconda Volta?*

330.—Explain *Dal Segno*, and write its abbreviation.

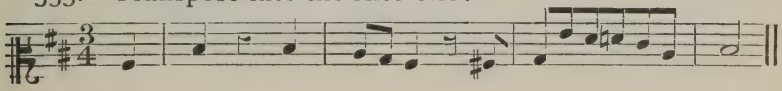
331.—Explain— 

writing it in full.

332.—Transpose into the Bass clef :—

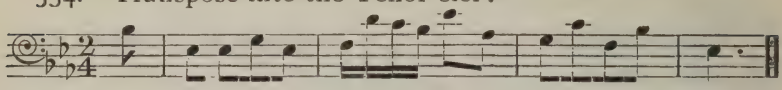


333.—Transpose into the Alto clef :—

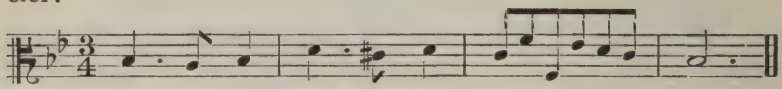


FORTY-FIRST LESSON.

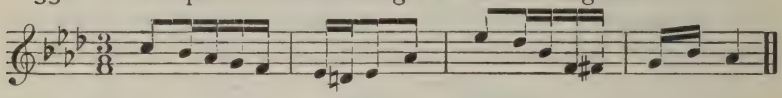
334.—Transpose into the Tenor clef :—



335.—Transpose into the key of D♭, using the Treble clef :—*

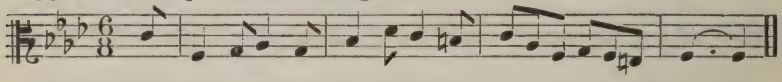


336.—Transpose the following a semitone higher :—

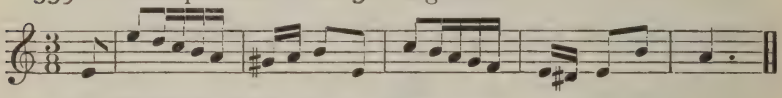


337.—Transpose a semitone lower :—

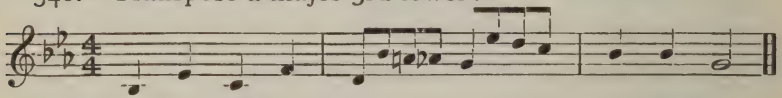
338.—Transpose a tone higher :—



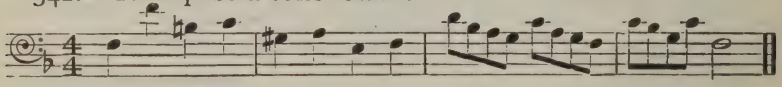
339 —Transpose a minor 3rd higher :—



340.—Transpose a major 3rd lower :—

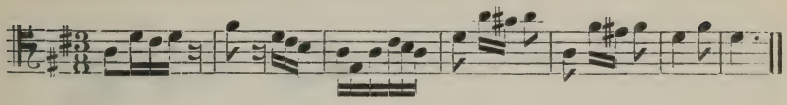


341.—Transpose a tone lower :—



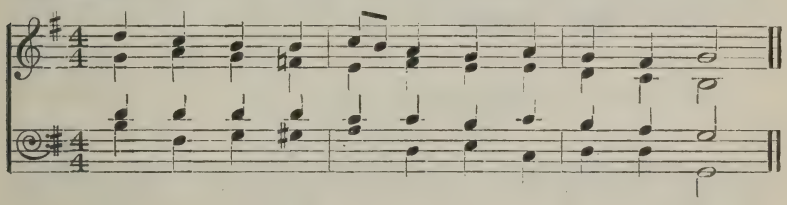
* In answering Questions 335 to 342 use the proper key-signatures.

342.—Transpose a minor 3rd lower:—

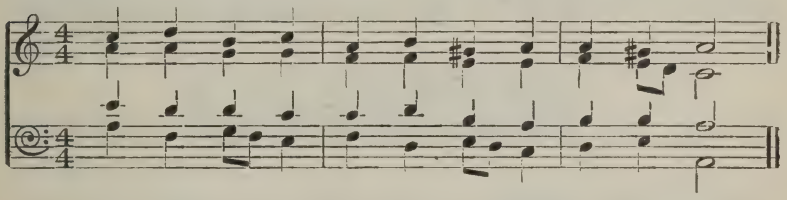


FORTY-SECOND LESSON.

343.—Transpose into the key of B♭, using the proper signature:—

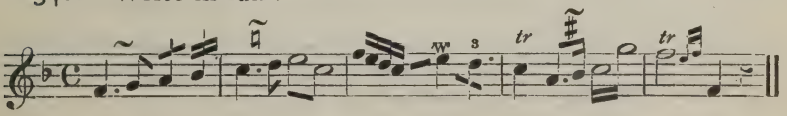


344.—Transpose the following into the key of F minor, adding the correct signature:—

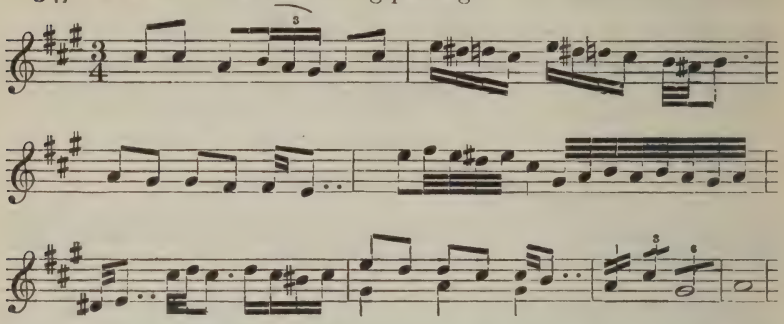


345.—Write the above exercise (Question 344) in score, using the proper clefs.

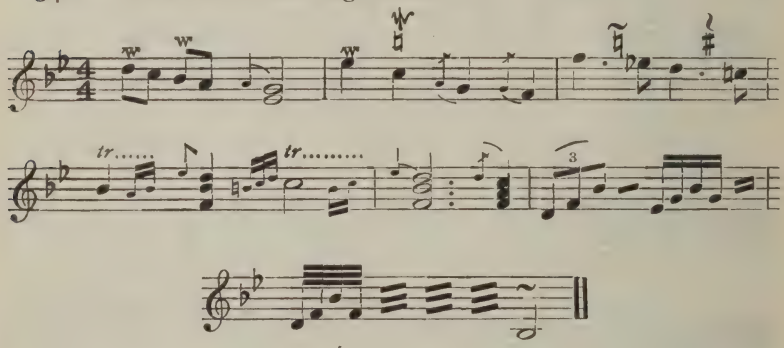
346.—Write in full:—



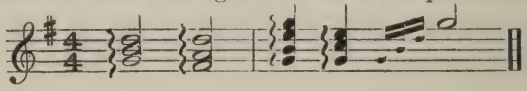
347.—Re-write the following passage in its abbreviated form.



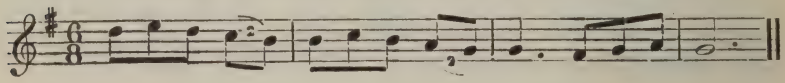
348.—Write the following in full :—



349.—Write the following as it should be performed :—



350.—Re-write the following, using a $\frac{2}{4}$ time-signature :—

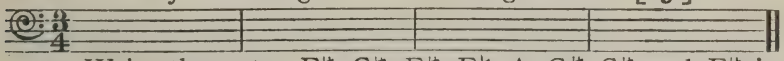


A Collection of Past Examination Papers.

The London College of Music.

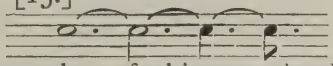
THEORY—ELEMENTARY SECTION, APRIL, 8th, 1908.

1.—Write in bars as below, the notes A♭, D♭, C, B♭, E♭, F, G♯, A♯, B♯, and C♯ beginning in the first space and ending on the first ledger line above the stave. The notes may be either minims, crotchets, or quavers, mixed, so long as the bars are filled correctly according to the Time-Signature. [15.]

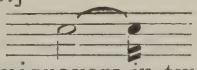


2.—Write the notes F♯, C♯, E♯, E♮, A, G♯, C♯ and F♯ in quavers on the Treble Stave in *one* bar of quadruple time. Group the notes properly. [10.]

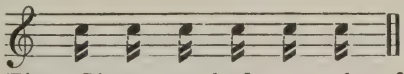
3.—How many semiquavers are there in the following tied notes combined. [15.]



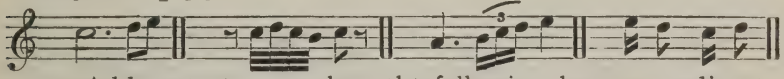
4.—Express the value of this note in three dotted notes all of equal value. [10.]



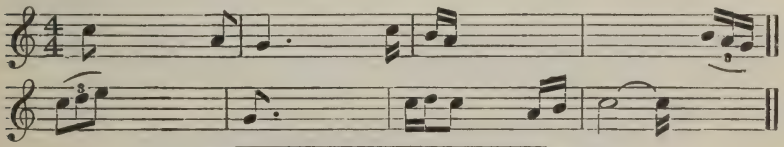
5.—Arrange these semiquavers in two different ways: (1) as a bar of triple time, and (2) as a bar of duple time. Add the Time-Signature in each case. [10.]



6.—Place a Time-Signature before each of the following examples. [15.]



7.—Add rests to complete the following bars according to the Time-Signature. [25.]

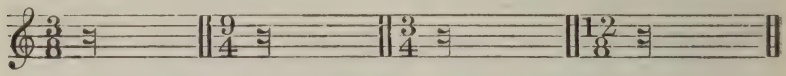


TIME ALLOWED FOR WORKING, 1½ HOURS.

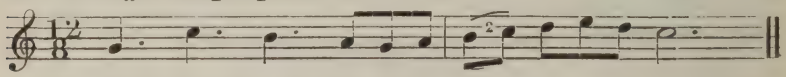
The London College of Music.

THEORY.—JUNIOR SECTION, APRIL 8th, 1908.

1.—Fill up each of the following bars with semiquavers, grouped properly in each case according to the Time-Signature. [10.]



2.—Write the following in Simple Quadruple Time to have the *same effect*. [10.]

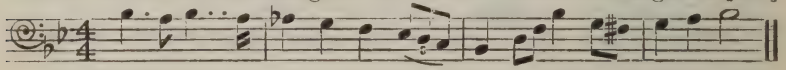


3.—Write (1) the major scale of F♯ ascending and descending—Bass clef; (2) the melodic minor scale of B♭ descending—Treble clef; (3) the harmonic minor scale of E♭ ascending—Bass clef, and (4) the melodic minor scale of D ascending and descending—Treble clef. Write the accidentals as required, without using a Key-Signature. [15.]

4.—Give the name of each degree of the scale. [5.]

5.—Write the following Intervals, choosing notes to be found in the scale of G major: (1) minor 3rd, (2) major 3rd, (3) perfect 4th, (4) perfect 5th, (5) minor 6th, (6) minor 7th, and (7) major 7th. [20.]

6.—Write the following in the Treble clef an 8ve higher. [20.]



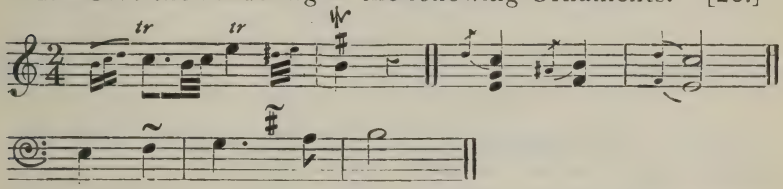
7.—Explain the words (1) *forte*, (2) *crescendo*, (3) *andante*, (4) *affretando*, and (5) *slentando*. Also give the rules as to the effect of a dot and a double dot, a sharp and a double sharp, a flat and a double flat on notes. [20.]

TIME ALLOWED FOR WORKING, 1½ HOURS.

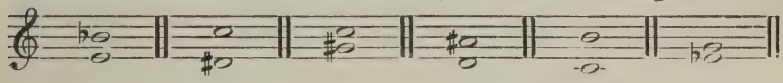
The London College of Music.

THEORY.—JUNIOR HONOURS SECTION, APRIL 8th, 1908.

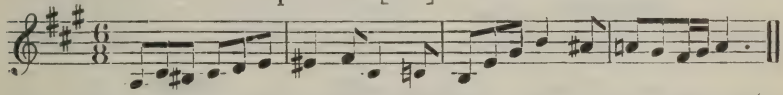
1.—Give the rendering of the following Ornaments. [20.]



2.—Name the following Intervals, giving one minor key in each case in which the interval may be found. [20.]



3.—Write the following passage in the Alto (C) clef, keeping the notes at the *same* pitch. [10.]



4.—Transpose the passage given in Ques. 3 into the key a minor 2nd higher, writing in the Treble clef. Prefix the correct Key-Signature. [15.]

5.—Give the dates of the birth and death of Monteverde, Carissimi, Schutz and Allegri, and name anything of importance in music which each of these composers accomplished. [15.]

6.—Give the signs used to indicate *legato* and *staccato* respectively. [10.]

7.—Write the Chromatic Scale, harmonic form, beginning on the note E♭, both ascending and descending. [10.]

TIME ALLOWED FOR WORKING, 2 HOURS.

Oxford Local Examinations, 1907.

JUNIOR CANDIDATES.

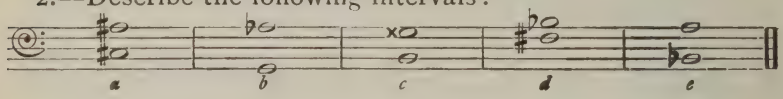
TUESDAY, JULY 16, from 9 to 10.30 A.M.

MUSIC. I.

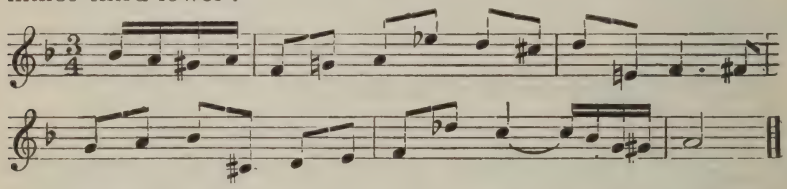
[NOTE.—All the answers are to be written on Music Paper, two sheets of which will be given to every Candidate.]

1.—Give the meaning of the following terms:—*Semplice, poco allegretto e grazioso, lebhafter, coda, variation.*

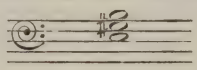
2.—Describe the following intervals:—



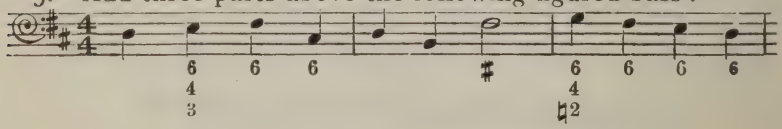
3.—Transpose the following a minor third higher also a minor third lower:—

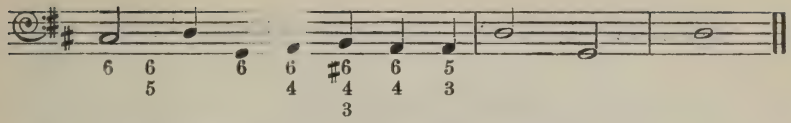


4.—Write out all the diatonic scales (major and both forms of minor) in which the following triad occurs: in each case write the Key-Signatures and use the Bass clef.

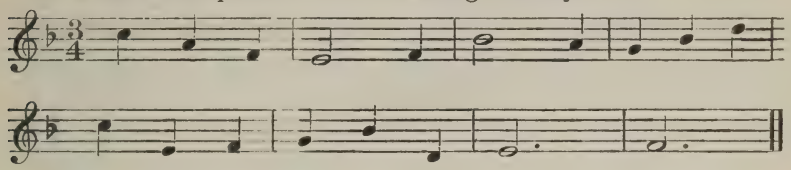


5.—Add three parts above the following figured bass:—





6.—Add three parts to the following melody :—



Oxford Local Examinations, 1907.

JUNIOR CANDIDATES.

WEDNESDAY, JULY 17, from 5.30 to 6.45 P.M.

MUSIC. II.

PARRY :—*Studies of the Great Composers*, pp. 1–118.

1.—What do you mean by "classical" music? Define its limits.

2.—Write a short account of the life of Haydn.

3.—What do you know of—Filippo Neri, Buononcini, Buxtehude, Salomon, Philip Emmanuel Bach?

4.—Who wrote the following works :—*The Seven Last Words, My Spirit was in Heaviness*, 48 *Preludes and Fugues, Rinaldo, Athalia?*

5.—Describe the various journeys which Bach made.

6.—What is the difference between a suite and a sonata? and what is an air with variations? Mention one example of air and variations by Bach, Handel and Haydn.

Cambridge Local Examinations, 1907.

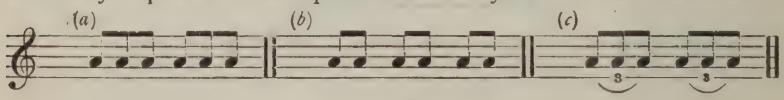
JUNIOR CANDIDATES.

FRIDAY, DECEMBER 13, 1907, from 3.30 to 5.30 or 4 to 6 P.M.

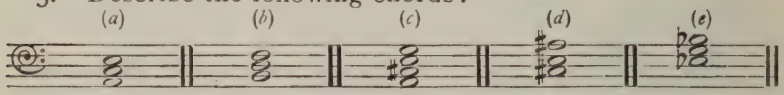
MUSIC.

1.—Explain:—*andante, allegretto, più moto, acciaccatura, accidental, common time.*

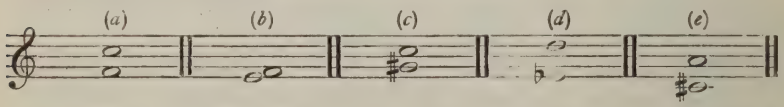
2.—Put Time-Signatures to each of the following examples, and fully explain in what particulars they differ from each other.



3.—Describe the following chords:—

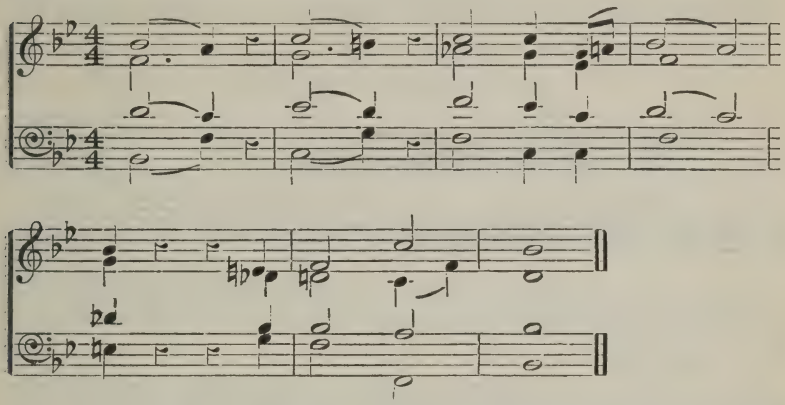


4.—Name the following intervals: also write down and name their inversions.

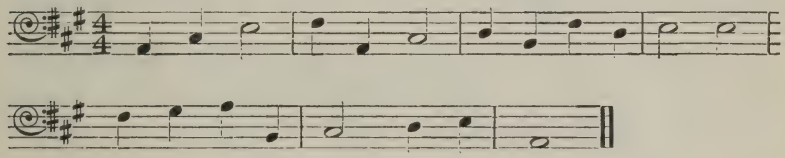


5.—Write out the following scales:—(*a*) B major, ascending and (*b*) its relative (melodic) minor, ascending and descending; (*c*) C minor (harmonic), descending; (*d*) D flat major, ascending. Mark sharps, flats, or naturals against those notes that require them: mark where all the semitones occur: do not write key-signatures.

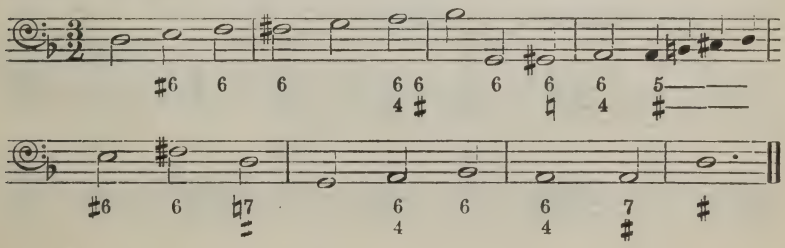
6.—In this example, several varieties of "cadence" occur: point out and name all that you can see.



7.—Add Tenor, Alto, and Treble parts above the following Bass, using only triads and their inversions: figure your result, and write in short score.



8.—Add Tenor, Alto, and Treble parts above the following figured Bass. Credit will be given for open score.

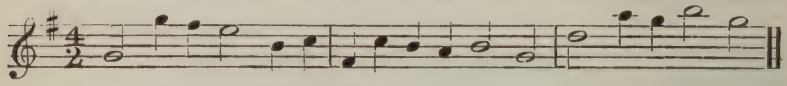


Society of Arts Examinations, 1907.

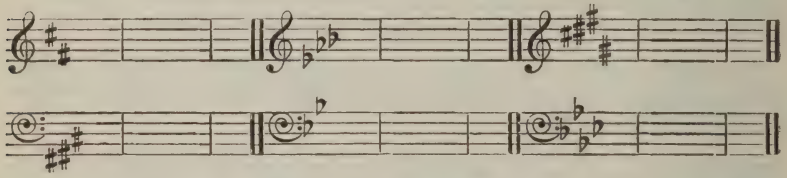
RUDIMENTS OF MUSIC—Elementary Certificate.

(TWO HOURS ALLOWED.)

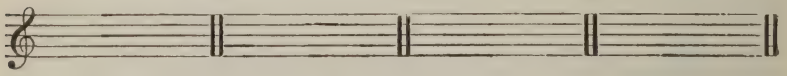
1.—Write the following passage two octaves lower, using the Bass clef. Add the Key-Signature.



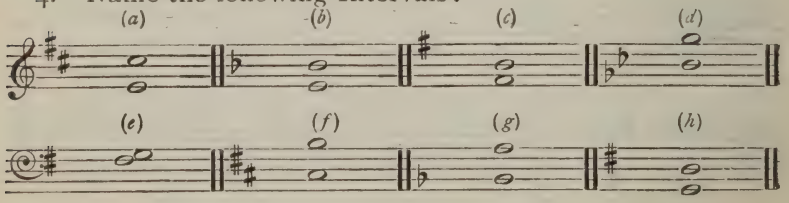
2.—Arrange in proper order and position the sharps and flats of the following signatures, and state for what major keys they stand:—



3.—Write, using semibreves, in the Treble clef, (*a*) the Dominant of Key F; (*b*) the Subdominant of Key B♭; (*c*) the Supertonic of Key E♭; and (*d*) the Mediant of Key D. Write the Key-Signature in each case:—

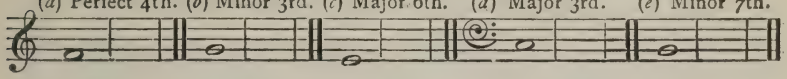


4.—Name the following Intervals:—

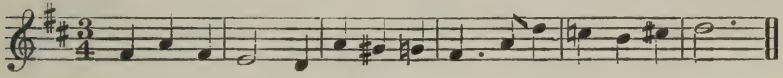


5.—Write the following Intervals above the notes given :—

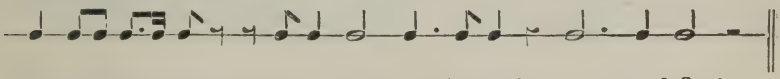
(*a*) Perfect 4th. (*b*) Minor 3rd. (*c*) Major 6th. (*d*) Major 3rd. (*e*) Minor 7th.



6.—Transpose the following passage a minor second higher and add the new Key-Signature.



7.—Re-write the following, doubling the value of every note and rest, and bar the answer in $\frac{4}{2}$ time. The first note commences a bar.



8.—Group six quavers—first, to show the accent of $\frac{3}{4}$ time; and second, to show the accent of $\frac{6}{8}$ time.

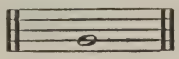
9.—Complete each of the following bars by adding one note and one rest of equal values.

10.—State briefly the meanings of the following terms, etc., *Dolce*, *mf*, *Andante*, *pp*, *Poco rall*, *Legato*.

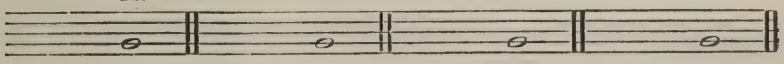
RUDIMENTS OF MUSIC—Higher Certificate.

(TWO HOURS ALLOWED.)

1.—Write the clefs necessary to make the following stand for the pitch—(*a*) A ; (*b*) G ; (*c*) B ; (*d*) F.



A. B. G. F.



2.—Write the following Intervals above the notes given :—

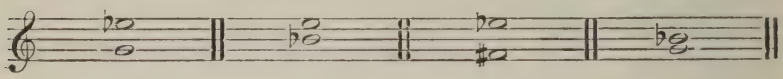
(*a*) Augmented 5th. (*b*) Diminished 7th. (*c*) Augmented 6th. (*d*) Diminished 3rd.

3.—Write inversions of the Intervals in Question 2, and state their names :—

(*a*) (*b*) (*c*) (*d*)

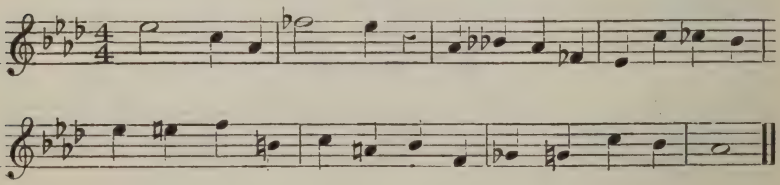
4.—Enharmonically alter one note of each of the following Intervals, and state the names of the new Intervals :—

(*a*) (*b*) (*c*) (*d*)

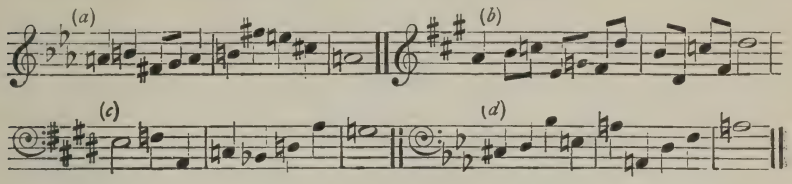


5.—Write, using the Treble and Bass clefs, the signatures of the following minor keys, and show by notes the augmented fifth characteristic of each key. F minor, C♯ minor, G minor, and C minor.

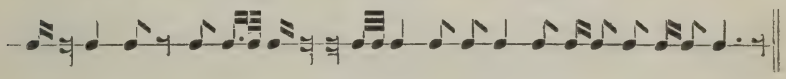
6.—Transpose the following passage a minor 2nd lower. Use the signature of the new key.



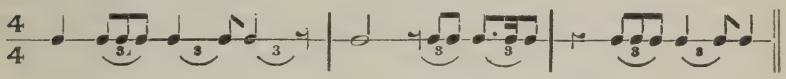
7.—State the key of the following passages. Each passage is in one key throughout.



8.—Double the value of each note and rest in the following passage. Bar the answer in $\frac{4}{4}$ time. The first note begins a bar. Put a cross to each syncopated note in the answer.



9.—Re-write the following in $\frac{12}{8}$ time, preserving the relative values and accents.



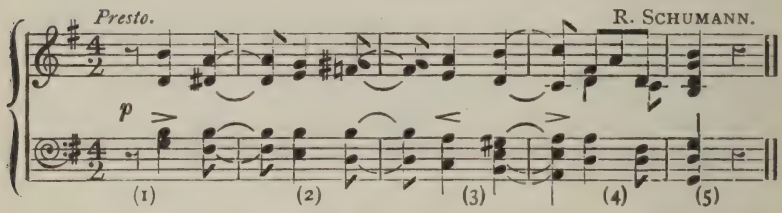
10.—Explain briefly the following terms:—*Tetrachord*, ♪ = M.84., *Score*, *Short Score*, *Mediant*, *Leggiero*.

College of Preceptors, Christmas, 1907.

MUSIC.

(Second Class, or Junior.)

SONATA IN G MINOR. OP. 20.



1.—Name the Intervals between the notes on the treble stave, from the commencement of the extract to the second chord in Bar 3. Describe the various signs placed together at the beginning of the extract, and so forming the signature.

2.—State what minor keys are approached in the example. In which Bar is a return to the original key brought about, and by what chord?

3.—What is the meaning of the words *presto* and *sonata*? Also explain the meaning of the word "syncopation," stating at the same time if there are evidences of the employment of "syncopation" in the given example. Classify the time measurement of the extract, and give the meaning of the words "duple, "triple," "quadruple, "simple," and "compound" in connection with time measures.

4.—What is the difference between a "major" and a "minor" common chord or triad, and what is the difference between "relative" and "tonic" minor scales? Write on music paper the chord of the "dominant seventh" in G major, with its several inversions, and with their consequent chords of resolution.

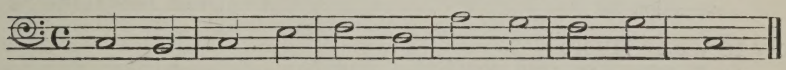
5.—In connection with the note C in the third space of the treble stave, write notes forming a "mordent," an "inverted mordent," a "turn," and an "inverted turn." In each case give the sign itself which indicates the ornament.

6.—Why are "bar lines" and "double bar lines" necessary in music? What is meant by "accent" and "rhythm"? Which beats are supposed to be accented in the music of the example, and what is the cause of these accents being disturbed in the Bars 1, 2, 3, and 4? Describe the rhythmic divisions of the example.

7.—Write on the treble or right-hand stave the scale of F minor, *one* octave only, ascending and descending, in both "harmonic" and "melodic" forms. Also, write the major scale of E *one* octave, ascending and descending, for both hands. Give the "fingering" of these scales. Further, write on the bass stave the notes of the chromatic scale in the key of C major, ascending and descending.

8.—Modulate in a few chords from the key of the extract to that of F major, afterwards returning to the original key. Introduce *two* perfect cadences in this example—one in F major and the other in the original key. Write also a plagal cadence in the key of A major.

9.—Harmonise the following bass part by adding three parts above upon the treble stave. Use only common chords, and include one or more examples of their first and second inversions:—



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